# 00045 25 YEARS OF METAL • BONUS SECTION! B ALLICA MOTLEY CRUE OZZY LED ZEPPELIN **APRIL 1994**



OSBOURNE IRON MAIDEN GUNS N' ROSES

a. W ALICE IN CHAINS

30 minutes,

no air.

"jar of flies"

Millionina

The new EP of seven unexpect-

ed surprises from another

side of Alice. Featuring

Rotten Apple, No Excuses,

I Stay Away, and Nutshell.

Produced by Alice in Chains.

Management: Susan Silver

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COLUMBIA

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COMICS

COLUMBIA

## WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

I'm writing from Lincoln High School in Bayonne, New Jersey. It sucks here—everybody likes rap junk. I'm the only one that likes heavy metal and Seattle music. Everyone says I'm a woman because I have long hair and because I'm wasting my time writing to you guys, as this letter is never gonna be in the magazine. I love Seattle music, so please write about Soundgarden.

Chris Burns Bayonne, NJ

Thank you for your fine coverage of Def Leppard. I hadn't read Hit Parader in years but I started picking up the magazine last year when I noticed how often you feature Leppard. Your November issue is particularly interesting. There are articles on Leppard, my longtime favorites Robert Plant and Jimmy Page, and several new bands I've gotten into thanks to my continuing interest in Lep and Zep (i.e. Pearl Jam, Primus, Porno for Pyros, Metallica, Anthrax). The issue also contains some disturbing anti-Lep sentiments to which I object. One is a ridiculous letter from an angry reader in Florida. His stated intention was to "piss off brain dead Def Leppard fans" like myself. But I was too



Metallica: Differing views

busy laughing to be mad. I consider it an honor to be hated along with Joe Elliott's beautiful hair. If we annoy simply because we exist, so be it. What is sad, though, are Glenn Danzig's threats against Def Leppard. Danzig is an acquired taste to be sure, but he's a good singer. He doesn't need to draw attention to himself by talking tough—especially about the decent, unassuming

gentlemen in Leppard. I realized that he was pointedly asked about self-defense and the Leppard "fight" incident, but in his response he went out of his way to be nasty. Danzig should remember that some of us love the exciting diversity in rock music.

An Ardent Lep Fan In New Mexico.

Metallica's songs are about some things in life that aren't always good, but you've got to try to deal with it because you can't change, it. Life isn't always filled with happiness. Life is filled with lots of disappointments and depressing stuff. That's reality. If you can't understand this, you have barriers around yourself, protecting you from the real world! Metallica's music comes from their surroundings and what's out there in the world. Everybody can relate to Metallica's music if they give it a chance and have an open mind about it. The God that Failed never suggested you shouldn't follow God. In some ways God did fail; look around and see all the problems with drugs, alcohol, crimes and war... it doesn't seem that God had total success with things. It wasn't meant to mean anything bad; that's just the way it is. Metallica is different from the rest



of the heavy metal bands. But so what? Who wants to be ordinary and dull? Metallica's music really helps me get by the hard times and helps me release my anger. Metallica has had such an impact on my life. They've been licking and kicking for a decade and are here to stay for many more years.

**Tracy Connor** 

I've really enjoyed your articles on Alice In Chains over the last couple of years. But in the December '93 issue, the article states that Mike Inez contributed

to the writing on their platinum album, Dirt. Please give credit where credit is due. The talented bassist that deserves the credit for the sound and success of Dirt is Mike Starr.

> Wendy San Diego, CA

I found your review of Deep Purple's The Battle Rages On (Nov. 1993) interesting. It appears that you like the group in general, but that perhaps this isn't their best effort to date. Well, realizing that they could probably never top Perfect Strangers, I think that Battle is actually one of their best releases. The songs Anya, Solitaire and the title track are vintage Purple, and Nasty Piece of Work is an excellent rocker as well. Also the entire album flows better than The House Of



Blue Light (their last studio release with lan Gillan on vocals) which sounded like they were trying too hard after their success with Perfect Strangers. I guess I'm just glad that Deep Purple is even making music after all of these years of rockin'.

> Jim Gallagher Budd Lake, NJ

I don't see what the big deal is with Stone Temple Pilots. It's not like they're original or anything. They're just trying to be like all the other grunge bands. This Weiland guy is also trying to be like Eddie Vedder and Pearl Jam way too much. He should stop trying to be like everyone else. Pearl Jam has great music and it doesn't need to be copied.

Alyssa Vangeli

I enjoy reading your magazine very much, but one thing bothers me. You've covered every band there is except one-Tesla. I would really appreciate it if you would start printing more articles on them. I want to know more about their next album. They're my favorite band and it seems a lot of magazines, including Hit Parader. have been ignoring them lately. Tesla are a great bunch of musicians and I hate seeing them being overlooked in the press. Hey, what's up with those guys?!

Debbie L. Crawford Cumberland, MD

#### It's In My Blood

They say it's wrong, I say it's right, but one thing is for sure, we'll rock tonight. Crank the amps. test the mic, tune the guitar and the sound is out of sight. They say it's a sin but your mind is in a spin. They tell you it's insane but it pours through your veins. So crank up the knob and allow your heart to throb.



ENTOMBED "The same kids who love Sepultura & Alice In Chains will soon have 'Wolverine Blues' on the shelf next to records by those groups... 'Wolverine Blues' will be a landmark by which to measure the true heaviness of music in the 90's. It's the album you need to blow holes in your neighbor's walls." -RIP Magazine



#### CATHEDRAL

"The Ethereal Mirror"-Feel the groove of this almighty mix of barbed hooks and unforgivable sins.



#### CARCASS

"Thoughtful leads, flesh-piercing hooks, and precision riffing that are more reminiscent of Iron Maiden than Napalm Death... Carcass is the bravest of metal's new breed...4 STARS! -Guitar World Magazine

THARAGUE **COLUMBIA** 



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Formed in 1966, the Jimi Hendrix Experience ignited a revolution. Now, after inspiring three generations, the original Jimi Hendrix Experience albums have been redesigned, repackaged, and remastered to meet the demands of the next generation complete with extensive liner notes, photos, stamp sheets and picture discs. Axis: Bold As Love Are You Experienced? Electric Ladyland MCAC/D-10894 MCAC/D-10893 MCAC/D-10895 Featuring 17 Classics - 6 more than the original U.S. release this album combines both U.K. and U.S. versions for the first time. MCA For the Complete Experience. Available On MCA CDs And HiQ cassettes. The Ultimate Experience The Experience Collection MCAC/D-10829 MCAC/D-10936 Features Hendrix's This unprecedented box 20 greatest tracks on one album. set contains all four of the above releases. Coming Soon: Blues A Collection Of Previously Unreleased Blues Tracks

For rock is your life; it's as sharp as your lockblade knife!

It's in my blood to rock and roll. Where I land I'll never know. Besides, without rock the moon would drop, and in that case I must never stop, stop, stop, stop; if I stop, the moon will drop! LET THERE BE ROCK!!!! Hey, you can't have fun? Oh sorry, I've got to run. It's going to shoot through my brain like a bullet from a loaded gun. It's in my blood to rock and roll. Where I land. I'll never know. Besides without the rock. the moon would drop. And in that case, I must never stop, stop, stop, stop. If I stop, the moon will drop!! LET THERE BE ROCK

Michael Childers Lucasville, OH

Rumor has it some parents are blaming Pearl Jam's video *Jeremy* as a bad influence on kids. If parents would take more responsibility and pay more attention on their kids, they'd realize that what their kids see and listen to, has nothing to do with who they are, and what they do. So put a sock in it and chill out! I'm a 16 year old, motivated by grunge and heavy metal music. Parents don't have the right to misjudge rock bands like Pearl Jam just because they look "weird." And those people who think that Pearl Jam aren't good looking guys should think again.

Panama

I've been a heavy metal fan for four years. I mainly listen to Skid Row and Metallica. I also like Slayer and Danzig. I think that Kip Winger is a wuss and Sebastian Bach could kick his ass. But the leader of Danzig could kick his ass. Here's the top wusses (in order):

- Kip Winger
- 2. Axl Rose
- 3. Jon Bon Jovi
- 4. Joe Elliott
- 5. Vince Neil
- 6. All the members of Scorpions.

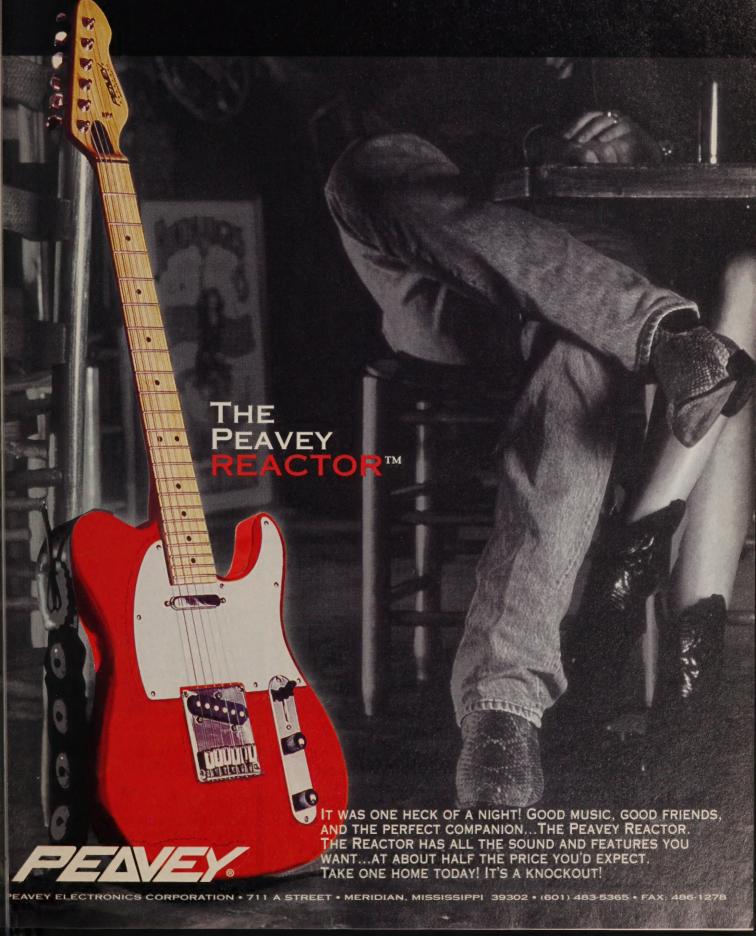
I'd like to see more info on Skid Row. By the way **Hit Parader** is my favorite magazine.

Mike Birardi Edison, NJ

Win An
Autographed
Fender Strat
From
Jon Bon Jovi

See Page 15

## IT DON'T GET NO BETTER'N THIS!



## THE INFORMATION CENTER

Guns N' Roses continue to be caught up in the vortex of a media hurricane due to their inclusion of Charles Manson's Look At Your Game Girl on

their latest album, The Spaghetti Incident? The uncredited song, which appears as the 13th track on the disc, was written and recorded by the notorious mass murderer back in 1970. There are even those who believe vocalist Axl Rose can be heard saying "thank you, Chas" at the song's conclusion. Although the band's label initially wouldn't even acknowledge the song being Manson's, after controversy erupted it decided that proceeds from the song will be paid to the son of one of Manson's victims.

A nother band in a bit of hot water is Pearl Jam. The ever-more-testy Seattle quintet recently canceled a concert on their U.S. tour due to what they believed was the improp-

er handling of fans in front of the stage. Those fans in the "mosh pit" had been subjected to a variety of security restrictions, which occurred against the band's wishes. The band's solution? They canceled a show so that all their fans suffered. Doesn't make much sense to us.

In addition, vocalist Eddie Vedder, who was recently involved in a brawl in New Orleans, has taken to frequently appearing on stage with a bottle of wine in his

trim recently, who did the two rock legends turn to? None other than Eddie's actress wife, Valerie Bertinelli. Evidently Val welcomed the opportunity because both rockers emerged from the cutting sessions with what one observer commented was "the look of freshly shorn sheep."

Rumors continue to mount that David Coverdale is throwing in the towel on his short-lived partnership with guitarist



hand, which he then proceeds to empathy throughout the evening's show.

You'd think that by now Eddie Van Halen and Sammy Hagar could afford the best hair stylists in the world. But when it came time to get a bit of a Jimmy Page, and is reforming Whitesnake. It just so happens that three key members of that band's best-known lineup, guitarist Adrian Vandenberg, drummer Tommy Aldridge and bassist Rudy Sarzo, had been working together trying to assemble a new band. According to sources, if in fact, Coverdale does decide to once again raise the Snake's banner, the band will quickly hit the road, something Coverdale was unable to do during his stint with Page.

The amazing sales of Metallica's live Binge & Purge collection continues to astound many within the rock community. With a list price of nearly \$100, the package is one of the most expensive metal-oriented presentations ever offered. Yet by Christmas the B & P collection had already sold more than 200,000 copies. By the end of January that number was over 300,000! What it proves is that fans will spend big bucks if the labels give them something they really want.

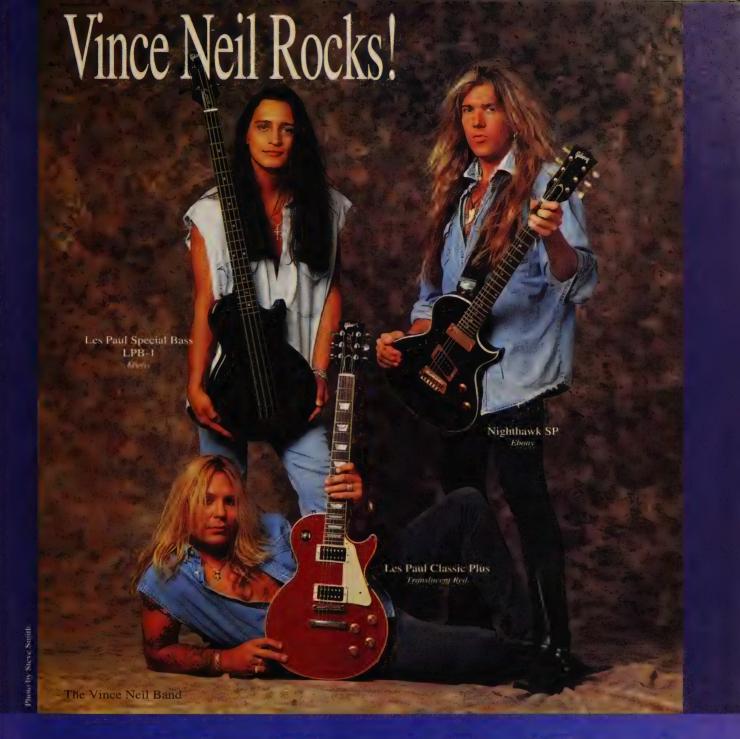
TIDBITS & ASIDES: Is Slaughter ducking press interviews to avoid being asked some embarrassing questions?... Is Poison considering offers from a new record label?... Is Queensryche nearing completion on their latest magnum?

#### HIT PARADER'S COMPUTER SURVEY

1. Do you own a computer? Yes No
2. What kind? DOS Windows Macintosh
3. What do you use it for? Games Word Processing
Data Base
4. Do you own a CD-ROM player? Yes No
5. If you don't, do you want to? Yes No
6. Are you a subscirber to an on-line service? Yes No
7. Are you interested in a rock and roll computer column?
Yes No

#### Send responses to:

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BY JOHN STEWART

Each month **Hit Parader** sojourns back in time with a rock celebrity to learn about his early years. This month's time traveler is Jackyl's loquacious front man, Jesse James Dupree.

Southern boys are just a little different than their northern brethren. It's hard to say exactly what those difference are-or even what causes them. Maybe it's the water, maybe it's the food, maybe it's just the warm southern breezes. But whatever that intangible element may be, there's no denying that guys born beneath the ol' Mason-Dixon line are a breed apart. With that in mind, let it be said that Jackyl's Jesse James Dupree is the quintessential wild-eyed Southern boy. Whether it's dismembering wooden items on stage with his chain saw, dropping his trousers for a lady's skin mag, or merely growling out the lyrics to one of Jackyl's inimitable tales of love and lust, young Mr. Dupree encapsulizes the free-spirited attitude of the modern southern rebel.

"Growing up in the south does have a lot to do with who I am and what I am," Dupree said. "Down there people just don't seem to take things as seriously as they do in other places I've been. The weather's hot, so you just don't wear that many clothes, and people just tend to be real friendly. I think that's the attitude that comes across in the music I sing and in my personal life as well. I'm just a friendly southern boy who likes to have a good time—a real good time."

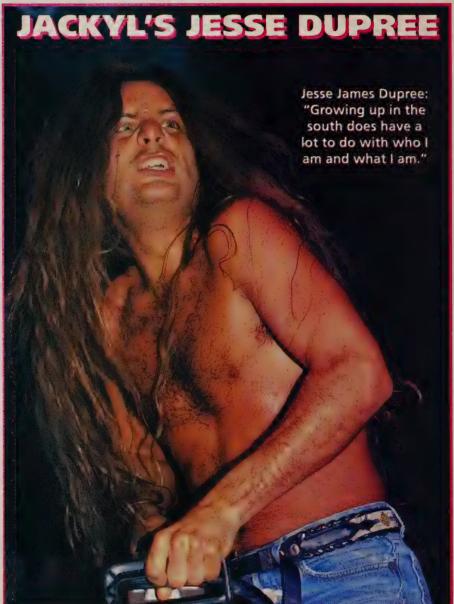
Growing up in the south during the early '70s did indeed help provide young Jesse James with many of the attitudes that were later to pervade his musical persona. Growing up in a musical family, where he was encouraged to do pretty much whatever he wanted by his parents, Dupree found himself naturally drawn to the freespirited world of rock and roll-a place where a guy with a chain saw and a tendency to walk around naked hardly caused a stir. His less-than-conventional attitudes didn't necessarily sit well with school authorities, however, and Jesse admits that he'll never be remembered as a great scholar. But he knew how to have funand he also knew that his eventual career success would depend more on his abilities to communicate his fun-loving nature than to recite Shakespearean verses.

"School wasn't something that I look back on with great fondness," Dupree said. "It wasn't like I hated it—it just wasn't for me. I was more interested in playing music and chasing girls than sitting in a class learning chemistry. I was the guy who was always daydreaming in class or making everyone else laugh. I didn't take it very seriously. I realize that's not the best example to set for kids today—everyone needs a good education. But I always had confidence that I'd make it doing what I wanted. Maybe it was just luck, I don't know, but I always felt that way."

Indeed, with Jackyl's self-titled debut album now having passed the million sales

songs as *The Lumberjack* and *Down On Me* riveting their way into everyone's brain through constant exposure on radio and MTV, Jackyl proved that good ol' Southern hard rock was still alive and well. Of course, being able to go on tour with a band like Aerosmith for the better part of six months didn't hurt the Jackyl cause one bit, but the ever-confident Dupree feels that success would have come along one way or another.

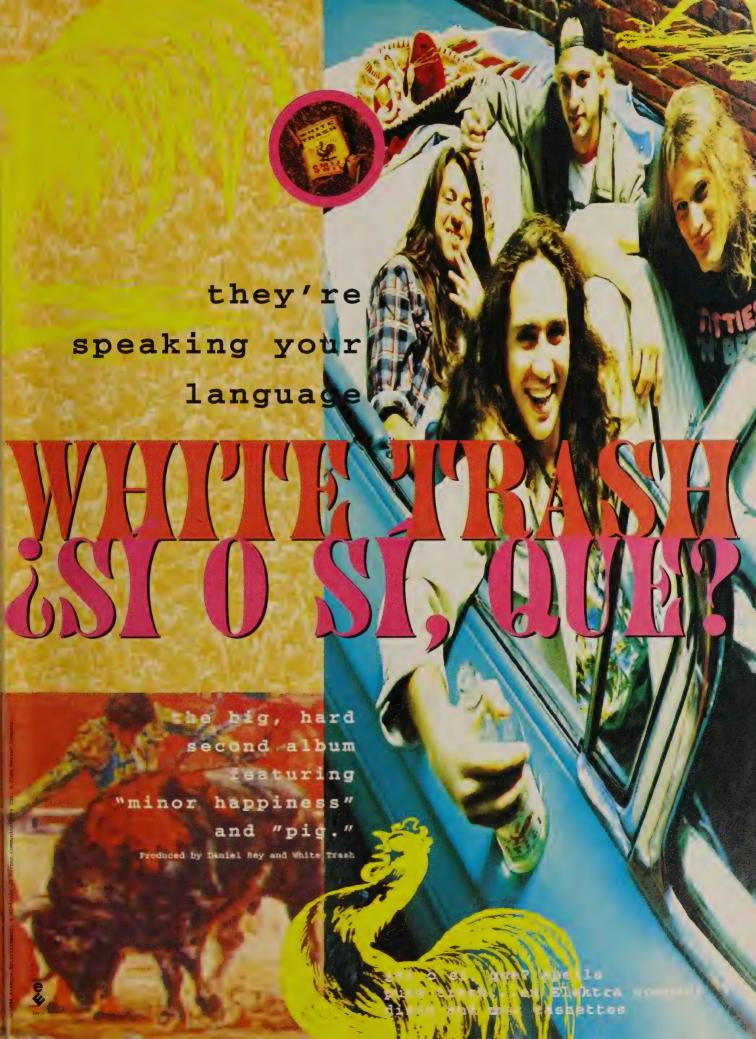
"We never listened to anyone who told us why we couldn't make it," he said. "What's the point of listening to crap like that? I've been told why I won't succeed



plateau, Dupree has indeed had his self confidence grandly rewarded. When Jackyl's album was first released over a year ago, there were those who moved to quickly dismiss the disc as out-of-date cock rock, music that lacked either the social relevance or political consciousness needed to succeed in these introspective times. But Dupree and his boys love nothing more than a good challenge, and with such

all my life, and I'm not about to start believing it now. People just don't understand. Maybe they're a little jealous because their lives have become all wrapped up in boring 9-to-5 jobs or something like that. They look at me and wonder why I should have success. But that's part of the fun for everyone in this band. We are Southern rebels—and we're damn proud of it."

OTO: JEFFREY MAYER





BY ANNE LEIGHTON

#### THE LATEST IN HOME ENTERTAINMENT

As we start off 1994 on an optimistic note visually and musically, lets recap the best of 1993 in the home video field. This is totally a subjective list—less concerned with sales and more concerned with what we liked in metal home video last year. Our top five videos of 1993 are:

Year and A Half in The Life of Metallica, Part 1: This documentary showed Jason Newsted, James Hetfield, Lars Ulrich, Kirk Hammett and producer, Bob Rock producing the band's now-legendary, multiplatinum smash, **Metallica**. Besides discovering Hetfield's virtuosity in all kinds of musical instruments, and learning about all the work and preparation that went into the making of Metallica, the video—itself—is a work of art, with a statement to guard against overindulgence, because the band lets down its guard, and we see guitarist Kirk Hammett acting lazy in working on his guitar solos. Major kudos to director Adam Dubin for the patience and insight to piece this memorable video together.

\*Motorvision, Soundgarden: Not only does Soundgarden show off their hometown, Seattle, but it's interesting to watch the contrast of

Chris Cornell and gang laid back off stage and going crazy on stage.

\*Images & Words, Dream Theater: We

liked the fact that a band so in control on stage can create such an exciting in concert home video. Extra points go to the group's drummer Mike Portnoy who filmed all the off stage footage.

\*Roadkill, Skid Row: Video View doesn't care if he gets along with his bandmates or not, we think Sebastian Bach is the funniest person in rock and roll. And we enjoyed this long-awaited video from one rock band that crosses all the barriers. reaching everyone from macho metal connoisseurs to teenage girls.

\*Making F&&king Videos, November Rain, Guns N' Roses:

The story behind November Rain has long been a mystery, (at least to us) so we were quite happy when G N' R put it all together for us.

There are videos out by lots of rock legends these days. Former Who guitarist/ singer/songwriter. Pete Townshend has Live, which shows him performing some of his great songs like Rough Boys and Let My Love Open The Door, plus his old band's classics like Won't Get Fooled Again, Behind Blue Eyes, Baba O'Riley and more. (150 min./\$24.95/ PolyGram Music Video). Neil Young's classic Rust Never Sleeps has been re-released, and the video includes his classic "grunge" hits After The Goldrush and My, My, Hey, Hey. (\$29.98—VHS/\$39.98—laserdisc/Warner Reprise Home Video). There's Blues Alive starring living blues legends Buddy Guy, Albert Collins and Ruth Brown (54 min./\$16.98/BMG Video). Buddy Guy is one blues guy with an instructional video from Hot Licks—he teaches Blues Guitar (\$49.95). Then there's Junior Wells' Blues Harmonica (\$29.95) and a new Arlen Roth package, Toolin' Around with spe-

Dream Theater: One of the year's top home videos.

> cial guests, Danny Gatton, Albert Lee, Brian Setzer, Duane Eddy, Duke Robillard, Jerry Douglas and others (Hot Licks/800-388-3008).

Some legends who've lived their lives on the "wild side" have new video collections, as well. There's David Bowie—The Video Collection, this presentation has many of his famous early videos like Jean Genie, as well as later projects, Life On Mars, China Girl, Ashes To Ashes and 22 more clips. (\$19.98/Rykodisc). Bowie's videos from his latest album, Black Tie White Noise are available in a separate collection, as well (\$19.98/Rykodisc). Despite the criticism he receives for being so bawdy, Andrew Dice Clay is one of the most popular comedians to ever tell jokes on a concert stage. Check out his latest video, No Apologies (\$29.98-VHS /\$39.98laserdisc/BMG Video). 1960s New York City scene-makers, The Velvet Underground, featured folks like Lou Reed, John Cale, Maureen Tucker and Sterling Morrison. Ultimately the band disbanded in the late 1960s, but they reunited last year in Paris, France, and produced the video. The Velvet Underground Velvet Redux Live MCMXCIII. (90 min./\$29.98-VHS/\$39.98—laserdisc/Warner Reprise

If you're not into decadence but professionalism, and have the chops to do studio work as a musician, there's a good instructional video, How To Get Into Jingles (\$29.95 plus \$3.95 s&h), which tells you how to do it and what to expect from the work. Also available is How To Get Into Voice Over\$ (\$34.95 plus \$3.95 s&h, c/o Roberto Mighty Productions, Box 1774, Brookline, MA 02146, 800-986-9090).

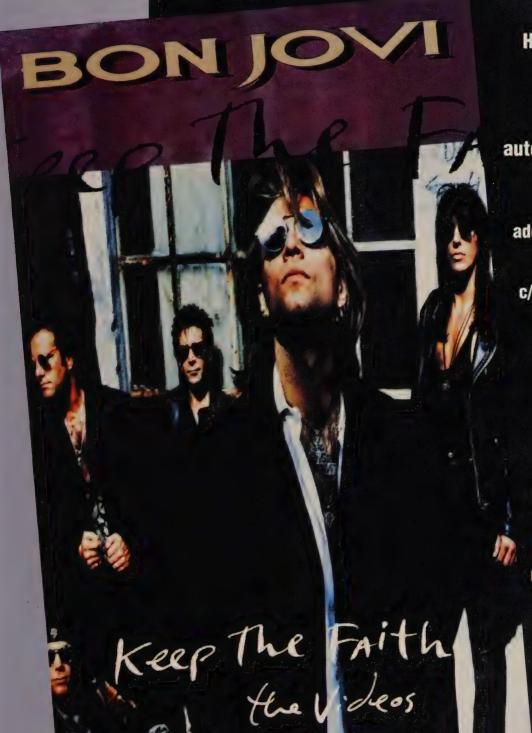
Topping our list of amazing movies out on home video this month is The Ultimate Oz-The Definitive Collectors Edition. which includes more than just the classic

movie The Wizard Of Oz. Also included are an interview video, pictorial history and the original script for the movie. It's an awesome collection (\$99.98/MGM-UA Home Video). Other excellent flicks available include The Firm with Tom Cruise (no sugg. retail/Paramount Pictures), American Heart starring a long-haired Jeff Bridges (\$29.98/Live Home Video), Sylvester Stallone's Cliffhanger (\$99.95/Columbia Tri Star) and Walt Disney's recent box office smash, Aladdin (\$24.99). Kathleen Turner and Tommy Lee Jones star in House Of Cards (\$92.98/Live home video). Mel Brooks' recent comedy Robin Hood: Men In Tights is out (no sugg. retail/20th Century Fox), as is the goofy movie, Beach Babes From Beyond starring everyone's brother—Joe Estevez, Don Swayze, Joey Travolta-and mother, Jacqueline Stallone

(no sugg. retail/Torchlight). More goofy greats include Dennis The Menace (\$24.95/Warner), Hot Shots! Part Deux (no sugg. retail/20th Century Fox), Emilio Estevez' Loaded Weapon I (\$95.95/New Line), Garry Shandling and Matthew Broderick's The Night We Never Met (no sugg. retail/ HBO) and Donald Sutherland' spoof Alex In Wonderland (\$19.98/MGM/UA). MGM/UA has quite a few comedies that are "oldies but goodies" for \$19.98 each-Bob Hope's A Global Affair, Bachelor in Paradise, Boy Did I Get A Wrong Number and I'll Take Sweden. Look for Buster Keaton's Sidewalks of New York, plus Red Skelton's Merton of the Movies. The Show Off, Whistling in Dixie (\$19.98).

## KEEP THE FAITH AND WIND

A Fender Stratocaster autographed by Bon Jovi!



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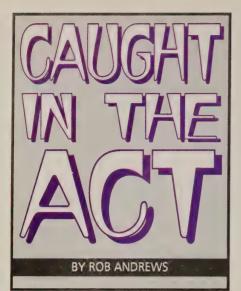
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Ander



#### THE SCORPIONS

It was two hours before show time, and the Scorpions' Rudolf Schenker was playing host in the band's crowded pre-

concert dressing room. "Would you like a beer? How about some potato chips?" the quitarist said in rapid fire order, sounding more like your next door neighbor than a rock and roll star. Who could have imagined that a short time later Rudolf would have transformed himself into the Teutonic Terror as he led the Scorps through their paces on stage? But considering that Schenker has spent the better part of the last 20 years in various dressing rooms, hosting pre-show gettogethers around the world, perhaps his natural affinity for putting his friends and fans at ease isn't so surprising.

"We always know when to relax and when it's time to get

ready," he said with a characteristic smile. "We have never been the 'angry rockers' who always walk around with a scowl and are impolite to our fans. If people make the effort to come see us, and to visit with us before a show, we should do our best to make sure they're happy. We feel as if they're coming to our homes. We feel they deserve that kind of respect.

The respect Schenker, vocalist Klaus Meine, guitarist Matthias Jabs, drummer Herman Rarebell and new bassist Ralph Rieckermann have shown to the fans

has been returned many times over. With a wall-full of platinum records to their credit, and countless sold-out tours, the Scorpions now rank among metal's all-time success stories. How many other bands have maintained such a high level of success for such a lengthy period of time? Maybe AC/DC or Aerosmith—perhaps Ozzy Osbourne or Kiss-that's about it! Now, as they hit the tour trail once again to support their latest album, Face The Heat, these German greats know they've got quite a legacy to live up to.

"It's strange to think that there may be fans out there each night who have never seen us before." Schenker said. "We always have to keep that in mind. We know that there will always be many old friends out there, but we must always be aware of the new fans who may have heard about our live shows yet never had the chance to experience it before. Those are the people we truly must work our hardest to please. Especially on this tour we feel we have much to live up to. We haven't toured been weaned on the likes of Metallica and Pearl Jam. Needless to say, such a gathering produces a unique kind of energy that truly makes each and every Scorps performance a memorable

Hitting the stage amid their trademark "lights and loud guitars" intro, the band quickly proved why they are still considered to be among the best live acts in the world. Tearing into old favorites like No One Like You and Blackout as well as a healthy selection of material from their latest album, the band put on a two hour rock extravaganza that offered something for everybody. Yes, they were heavy, and yes, they were melodic, and yes they were a non-stop rock machine cranking out the riffs as only their double-guitar attack can. By the time the evening culminated in a roaring rendition of their classic Rock You Like A Hurricane, there was nothing more the audience could have asked for—yet they stood on their feet for an additional ten minutes asking, begging, demanding for more.



America in three years, and we've had some of our greatest success since then, so this is a very exciting time for us."

As Schenker indicated, it's been a while since the Scorps last hit Stateside shores, and in that time they've scored a massive hit with the song Wind Of Change, a melodic ballad that brought a new constituency to the band's already huge following. Thus, any Scorpions concert these days is a fascinating amalgam of aging fans who either recall the band's earlier days or were drawn in by their recent hit, and fresh faces who've

"That was a good show," Schenker said as he relaxed after the concert. "The hardest thing about this tour was deciding which songs to play on stage. There are so many songs we can play, and there are ones we're forced to leave out that we know fans want to hear. Unless we want to stay on stage for four hours every night, that's just impossible. We actually would love to play for that long, but we're too old for that. We wouldn't last for the entire tour, and we know there are fans in every city who are waiting for us.

16 HIT PARADER \_

### THE MEAT'S IN THE HOOKS



The New Album

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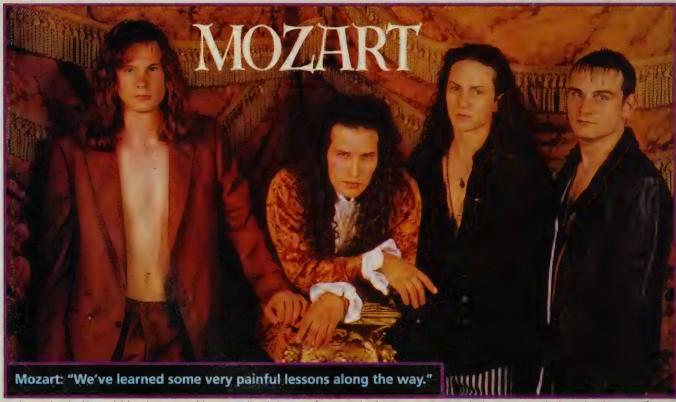
BY ROB ANDREWS

The music business is a cold, heartless place. It's the Law Of The Jungle out there in music land, a place where only the strong survive and the lucky manage to make it to the next day. Case in point: a band called Mozart. Back in 1991, this Los Angeles-based quartet was being hailed as The Next Big Thing in music circles. Their

that sold out the Roxy and the Whisky, received death threats from envious bands, and went through nearly a million dollars of someone else's money just to get where we are today. We learned some very painful lessons along the way, but we learned some positive things too. The most important of these is that we were willing to sweat blood to make this record happen, and we did it."

Yes, after two years of bopping between labels, spending big bucks and going from outhouse to penthouse and back again, Mozart's self-titled debut album is finally out. Whether all the trials and tribulations that band suffered through over the last few were worth it remains to be seen. But judging from the quality of the material contained on this collection, Mozart did indeed pour every bit of their souls into the creation of their music. This is pompous,

soon enough. We released the album on September 1, last year, which is the anniversary of Mozart's death. We try and celebrate the grand spirit he brought to music in every note we play. To us, music is art and must survive any obstacle that's placed in its path. We're four guys on a mission, and we think that with this album, we can make that mission a success." Aided by legendary producer Roy Thomas Baker (of Queen fame), Mozart has constructed an album that challenges many of the '90s concepts about hard rock. In an era where simplicity and sincerity rule, these guys have taken that "formula" and turned it inside out. There's a complexity to each and every note Mozart plays, turning even their most straight forward tunes into multi-faceted opuses that bristle with creative intensity. Are these boys on the cutting edge of a new musical rev-



unique classical/metal blend was packing clubs throughout the Southern Cal area and drawing raves from the normally jaded Tinsel Town folks. All the hype led vocalist

Adam, bassist James Clare Book (what's the story here? One guy's got one name, the next one's got three? Don't seem fair, do it?), guitarist

Peter Perdichizzi and drummer Ralf Balzer to sign one of the most lucrative record contracts in history—only to have their label go out of business a few months later. Their "deal" was passed on to a new label that subsequently dropped the band. And that's just the start of the story.

"It really is an amazing thing to live through all that and come out the other end alive and able to talk about it," Adam said. "Yeah, it's all true. Mozart's the band stylized, in-your-face music that represents all that is both good and bad about rock and roll. Quite simply, Mozart is a band you can't avoid having a strong opinion about.

"We've survived death threats and spending a million dollars to get where we are today."

Either you'll love these guys or you'll hate 'em, and the band members wouldn't have it any other way.

"It is our desire to return to what music used to be," Adam said. "Our manager, Miles Copeland, started a label for us called Bachoven Records, which mixes together the names of Bach and Beethoven, two great pillars of musical history. Some people might hear that and wonder what we're all about. That's okay. They'll find out

olution or merely hopelessly out of step with the times? With the album out, and a massive tour set to begin, we're all about to find out.

> "When you battled as hard as we have to get here, you'll keep fighting until the war is won," Adam said. "We're starting out with more than

15,000 fans in our fan club, and an album that we all believe in so much. We refused to roll over just because some people at a big label told us we should. When our first manager told us to break up after we lost our first record deal, we fired him. It would have just been too easy to give up. But doing that was never even a thought to us. This is our lives. This music comes from our hearts and our souls. You just don't toss that away."

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Billy Sbeeban plays bass for Mr. Big. New release "Bump Abesid wow available on Atlantic Records



It appears as if there's gonna be a flood of Guns N' Roses-related projects coming our way in the months ahead. In addition to some videos created to promote the band's new The Spaghetti Incident? disc, solo albums from both quitarist Gilby Clarke and vocalist Axl Rose are distinct possibilities. It is known that Clarke's effort is near completion, with a variety of friends, ranging from bandmate Slash to Skid Row's Rob Affuso, dropping by to lend a little help. On the other hand, Rose's project remains clouded in mystery. It is known that he has been working on new material-mostly on his own with a computer engineer-but where and when these new songs will see the light of day is anyone's guess.

Motley Crue's Nikki Sixx recently admitted that the band's first meeting with

vocalist John Corabi was most interesting; "A lot of the people who we were checking out were acting just so cool. But when John came in he told us how nervous he was. In fact, later he told me

that he was planning on entering the rehearsal room totally naked just to loosen things up. To be honest with you, we're all kind'a glad he kept his pants on."

White Zombie's main man, Rob Zombie, recently revealed how the world's attitude has changed towards La Sexorcisto: Devil Music Vol. 1, which went gold almost a year after it was initially released. "A lot of stores wouldn't even carry the album when it first came out," he said. "It was all about money. The stores were very happy to ban the record for whatever reason when it wasn't selling. But once it started to sell, all of

White Zombie: In more stores than ever before. a sudden, they weren't so offended by it. Most of the stores that banned it were places I'd never shop in, so what the hell do I care?"

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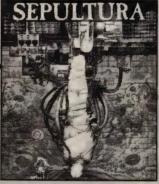
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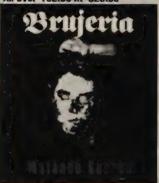
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#### Robert Plant: Enjoying the limelight.

Pearl Jam are apparently pissing off a number of people within the music industry by presenting what is being perceived as an "arrogant" attitude. While the group's spokesperson insists that the guys are just trying to "avoid being taken advantage of," evidently the band's stand-offish attitude has turned off concert promoters and some label insiders, though the multi-platinuim sales of Vs. have soothed any bruised egos at the label. Our guess is that things will get a lot worse before they get better with the Jammers, 'cause these guys truly are dedicated to their music and nothing else-the business side of things just leaves them cold.

While he's far too much of a gentleman to admit it, those in-the-know state that rock legend Robert Plant is not the least bit displeased by the unwillingness of former Led Zeppelin bandmate Jimmy Page to tour with his new group Coverdale/Page. Plant believes that Page's decision has left the market wide open for his own tour that has been doing respectable, if unspectacular business across the nation. Unlike Coverdale/Page, however, who insisted on only playing arenas, most of Plant's business has been conducted in medi-

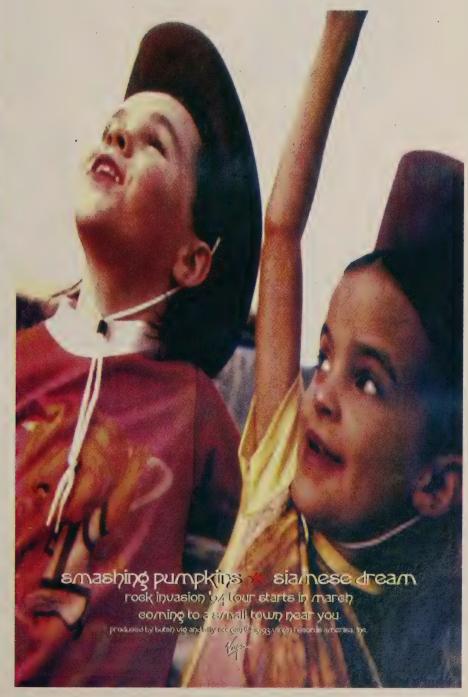
Soundgarden: Completing work on their latest disc.

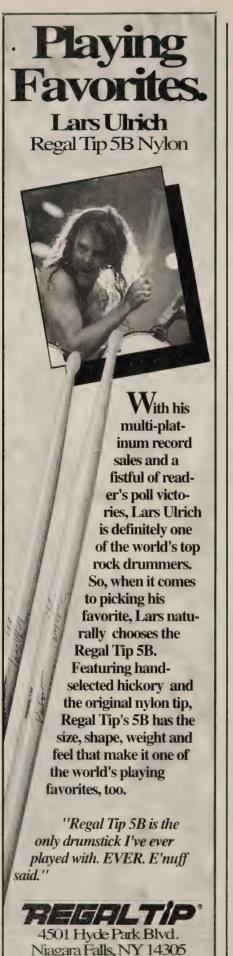
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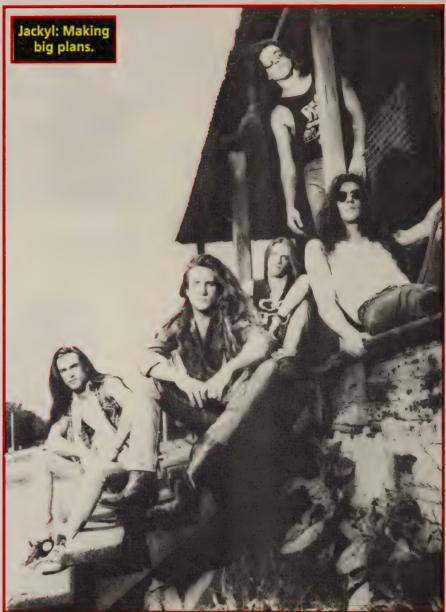
Soundgarden are putting the finishing touches on their new album. The Seattle grungers are

keeping details very quiet, but according to guitarist Kim Thayil, don't expect a radical departure from the style that

won the band international acclaim on their last LP, **Badmotorfinger**. "We don't go into the studio with the idea







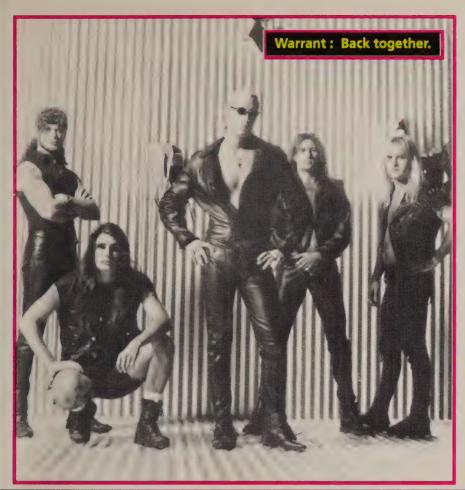
of changing anything," he said. "We just sit down with some ideas, plug in the instruments and see what happens. This album is a continuation of what's gone down before for us. I think when you hear it, you'll realize it's Soundgarden—but with a few new twists.

Jackyl have gone back into the recording studio to begin work on their second album. According to vocalist Jesse James Dupree, the group is very aware of how important this new disc will be to their career. "It seems like a lot of bands have come along with a pretty hot first album, and then the next one goes nowhere," he said. "We don't want that to happen to us. We're not in this for the quick buck, we're in it for the long haul."

The hunt for a new vocalist for Iron Maiden is drawing to a close. According to band bassist/founder Steve Harris, after an exhaustive three-month search, during which time no less than 700 audition tapes were lis-

tened to, the band has narrowed down their choices to three candidates—two Englishmen and a Canadian. The Maiden men hope to make their final decision by early spring at which time they'll retreat to Harris' home studio to begin work on their next album. "The tapes we received were of remarkably good quality," Harris said. "There are some amazing vocalists out there. But we have a special sound in mind, and that's what we're listening for."

Metallica have felt some heat from fans who feel the hefty price tag attached to their massive new **Binge & Purge** live set is just too steep. The package, which has been seen selling for as much as \$70 (though it is considerably less at most record stores), has already moved over a million copies, an astonishing number considering the package's cost. But, in true Metallica fashion, the band believes (and we agree) that they kept costs to a bare minimum in order to provide their fans maximum bang for their buck.

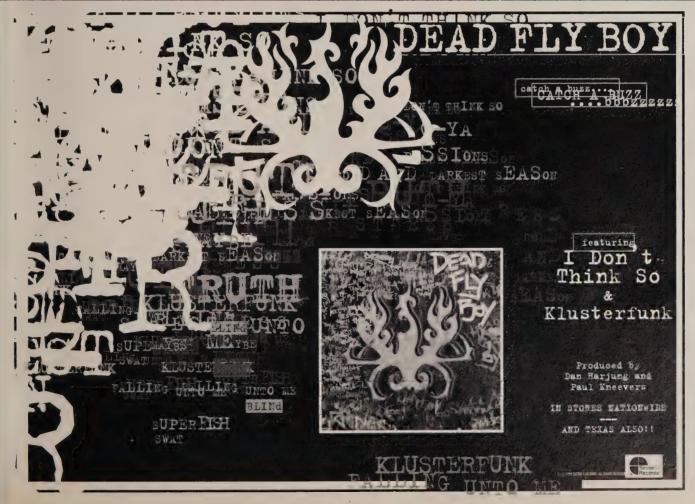


Sepultura have been blowing away everyone who's caught the Brazilian bashers on their current U.S. road trek. While out there to support their latest album, Chaos A.D., Max Cavalera and his boys have discovered that a lot of people share their somewhat dire view of the world. "I think the fans are responding to our lyrics as much as to our music," Max said. "They seem to feel that the world is headed for a disaster of major proportions. There's been a lot of chaos on this planet over the last 2,000 years, and it seems to get worse every day."

Guess who's back together? Warrant! The band that rightly or wrongly became a symbol for the commercially-oriented excesses of the late-80s L.A. metal scene, have reunited with vocalist Jani Lane, who split from the band a year ago. Evidently life apart wasn't particularly easy for either Warrant or Lane, neither of whom had much industry support. But together, it seems that they'll be making a new album with a tour sure to follow.

Win An Autographed Fender Strat From Jon Bon Jovi

See Page 15



uccess affects different bands in different ways. Some groups take to their newly found fame like the proverbial fish to water, revelling in the media spotlight and handling the myriad career opportunities cast before them with both aplomb and skill. Other groups find success a little more difficult to handle. The pressures associated with their sudden notoriety bring forth previously hidden anxieties and fears—almost as if their dreams had suddenly turned into night-

mares. Rock and roll is full of such stories, tales of bands who've taken what should have been the happiest times of their lives and turned the experience inside out. Sometimes those groups survive this surprisingly tortuous ordeal and learn to accept their "fate"—others never do.

Apparently the latest band to have a difficult time handling their success is none other than Pearl Jam. In the wake of their quintuple-platinum selling debut album, Ten, one might have imagined that all was sunshine and light in the world of Stone Gossard, Mike McCready, Eddie Vedder, Dave Abbruzzese and Jeff Ament. Unfortunately such is not the case. In fact, according to those on-thescene, during the recording of the band's second album, Vs., Vedder in particular would often desperatelty try to escape the pressure. going so far as to steal away from the band's San Francisco recording studio to try and get in touch with his roots. He even checked out of the band's plush living quarters to sleep in his truck in an attempt to rekindle the heart-felt emotions that had filled such earlier hits as Alive and Jeremy with much of their emotional strength.

"Eddie just felt the need to get away for a while and get in touch with his emotions," Gossard said. "Sometimes when you get big very fast, that's the stuff you can lose touch with. None of us want that to happen—we won't allow it to happen."

It's been reported that Vedder has had trouble dealing with his sudden fame ever since Pearl Jam's videos first started popping up on MTV and their tunes began making regular appearances on radio stations nation-wide. He's even supposedly gone up to fans singing Pearl Jam songs in pre-show parking lots and asked them to stop. Apparently merely hearing his words in unfamiliar places has been enough to upset his delicate equi-

librium. In a world filled with unusual personalities and super sensitive artists, Vedder is fast emerging as one of the most complex and confusing psyches of the lot—even his fellow bandmates find his veneer almost impenetrable.

"He's the kind of person that you have to really take time to get to know," Ament said. "You've got to hang out and listen because you'll learn something new about him every time. Some people are very open, and you

feel you know em pretty well very quickly. Some of the guys in this band are like that. Eddie's not."

One has to wonder what lingering effects the pressures associated with following up their hugely successful debut effort have had on the members of Pearl Jam. In general, the group seems to be

in fine shape, deftly handling their notoriety—at least to some degree—and focusing on the music rather than on the common distractions that in the past have thrown bands such as Motley Crue and Guns N' Roses off track following their first rush of success. The glitz and glamour of stardom seems to hold little appeal for these guys. In fact, at times they sem to be almost "anti-star" rockers—musicians who find the normal trappings of stardom both uncomfortable and unacceptable. While they have been known to hang out after a show with the likes of past touring partners like Neil Young and U2's Bono, it seems quite unlikely that'll you'll ever catch the likes of Vedder sharing road tales with Axl Rose. Aside from the occasional beer, Pearl Jam are far from party hearty rockers; unlike so many superstars of the '80s, they prefer to live a "smaller than life" scenario away from the spotlight.

"When you hang with these guys, it's like hangin' with buds from down the street," one band confidant related. "You would never know they're in a successful band. This isn't the kind of group that takes limos unless they have to, doesn't



BY BRYAN HARPER

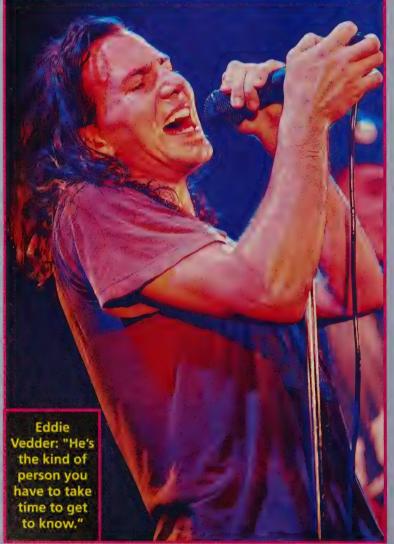


PHOTO: EDDIE MALLUK

show up in clubs unless they want to, and doesn't make it into the headlines of the tabloids. I sometimes wonder if that kind of stuff even crosses their minds. The key phrase to describe Pearl Jam is 'down to earth.'"

Down to earth they may be, but judging by such new songs as Rats, Blood and Daughter, there's still plenty on the minds of these Seattle rockers. It seems as if on their latest LP they've gone out of their way to turn their backs on stardom, to state loudly and clearly that they don't want to be media darlings, they don't want their faces on the cover of every magazine on the newsstand, and they certainly don't want to be a "flavor of the month." Making music isn't just a pastime for Pearl Jam-a convenient way to meet chicks and see the world. Their hearts are poured into every note they play, a fact just as evident on Vs. as it was on Ten.

By now some of you may be wondering about the title of the band's second album. For months it was reported (even on these hallowed pages) that the group intended to call the disc **Five Against One**, a line the comes at the end of the song *Animal*. Shortly before the disc's release however, the band decided to change it to **Vs.**, believing in part that the original title would be incorrectly portrayed as the band's lashing out at their unseen detractors.

"It really had more to do with the struggles and the compromises a band has to make in order to make a record," Gossard said. "I heard the song lyric, and that's what it said to me—how even if you have five great musicians in a band, but if that spirit of compromise isn't there, you just can't be a great band."

The struggle to be a great band seems to be the driving force for Pearl Jam these days. They've already established their future financial security on the strength of their two albums. (By the way, sources at their label have stated the company's goal is to sell five million copies of Vs. in the U.S. alone) But there's something more than mere album sales or money in the bank that motivates these rockers. In fact, with Vedder's beliefs that rock's corporate machinery is the unseen "enemy" and that ticket prices to the band's shows must be kept as low as possible, making money seems to be the last thing on the band's priority list.

It is the band's commitment to their music, their unwavering belief in the inherent power of rock and roll to change lives and to reach people's souls, that has made Pearl Jam special. It's almost as if their fans can sense the fact that the band's artistic heart is on the line, that Pearl Jam is still somehow vulnerable despite their incredible success. It is this

"Sometimes when you get big very fast there's stuff you can lose touch with."

and represented the sound of a generation. While it is a disturbing notion that some of the band's dark odes, such as Jeremy and Black, are serving as the soundtrack for this new generation, there's no denying that Pearl Jam have

emerged as perhaps the most eloquent and important Ament and Vedder: "We're Just Pearl Jam. We're happy if people just listen to the music and relate to it." HOTO: RICK GOULD/ICI

dichotomy that is both the band's strength and the cross they have chosen to bear. For those who grew up on the pomp and circumstance of '80s-styled "cock rock" Pearl Jam's attitude is almost shocking in its focus and devotion. In many ways their approach harken back to the '60s, when rock was more than "mere" music

purveyors of hard rock's new attitude.

"We're just Pearl Jam," Ament said. "We get a little uneasy when we hear about the supposed role we're playing in rock or in people's lives. That's too big a responsibility. We're happy if the people just listen to the music and relate to it the best they can."

ast month, we brought you the first installment of our special interview with Motley Crue's Nikki Sixx. There, he discussed the band's new album, Motley Crue, why the band took so long in releasing the album, and the changes that have gone on within the band. This month, Sixx opens up to answer a variety of rumors that have been floating around.

and "new attitude" hard rock acts?

NS: We're not trying to fit in. I'm not going to start wearing flannels or growing a goatee. That's not me. It's not Motley Crue. But to me, we've always been a hard rock version of David Bowie in that we've always evolved

emerged as something totally new and fresh. We've done that again. Don't judge us now by anything that's happened in the past. I pride myself in change. I go out and

buy



NIKKI SPEAKS OUT

BY ANDY SECHER

about the Motley men almost from the moment they parted ways with singer Vince Neil two years ago. So without further delay, let's get right to the second part of our interview with Nikki.

**Hit Parader:** Motley Crue was the quintessential band of the '80s. How do you feel the band will fit into the '90s?

Nikki Sixx: Thank God that a lot of the crap from the '80s is gone. It was time that a lot of that garbage got cleaned out so new things could come in. I'm not worried about the way Motley Crue will be accepted at all. I've always believed that people don't want to get into image or what you're wearing, they want to get into great music. That's what we're delivering to them on this album. We're in the midst of an important transition. We're not a party band anymore. There aren't any pussy songs on this album for one very important reason. I felt I had to write those songs in the past because that's what Vince wanted. Nobody else in the band liked those songs, but when you're the song writer, you feel obligated to try and make everyone happy. So I wrote 'em for Vince. I don't have to do that anymore.

**HP:** So you see the band having no problem fitting in among all the "alternative"



100 CDs at a time and then I lock myself up and listen to all of 'em. I get very disappointed because even on supposedly great album there are only about three great songs. The other seven of 'em just don't cut it in my book. That's fine for

someone like me who can afford to go out and buy 100 CDs whenever he wants. But what about the

'80s because they felt a lot of bands just copied one another, and that was true. But it's true now as well. You always need some kind of anarchy in rock and roll to clear out the pipeline. The Sex Pistols did it in the '70s, we did it in the '80s, and somebody else is doing it now.

regrets after that decision was made?

**NS:** I never second guessed it for a minute. It was something that had to be done. I would have broken the band up in a second if I ever thought about going back. It was a hard decision, I don't deny that. But Vince made his own bed. He knew he was pushin' it with us. That was

no secret. He certainly shouldn't have been surprised when it all came down on him. He was the one

who broke the camel's back. I must say that I never planned on doing it. I always figured we'd just do all the songs that Vince could handle and then we'd break up, whenever that might be. I never really thought about getting a new singer. But once the decision was made, it was like a great weight had been lifted from this band's shoulders. I sat down with Mick and Tommy and asked "are we done?" We talked about what we wanted to do and if the fans would rather have us break up or continue on with a new singer. Obviously, we decided to move on. Once we did that, we felt free.

**HP:** Why did you feel free after Vince left?

NS: Suddenly all the types of music that we wanted to play, but knew we couldn't for various reasons, became options for us again. Then when John joined the band it all came into focus. He's got such an amazing voice, and such a pure Motley attitude, that we knew he was perfect. The moment he first walked into the studio we knew he was the right guy. He said. "Man. I'm so nervous. I was thinking of walking in here naked just to break the ice." What a Motley attitude!! The guy's got long black hair and tattoos all overhere's our man!

The "new" Crue (I to r): Mick Mars, John Corabi, Nikki Sixx, Tommy Lee.

**HP:** On another subject, we heard rumors that there were problems between Motley and your record label after Vince left. Was that true?

NS: Absolutely not. That's one of those stories that's been around that made me want to talk to you in the first place so people would know the truth. I really don't want to do interviews anymore. I'd rather just play music and have people react to that. I don't want to explain it anymore. But when I hear people saying there are problems between us and our label, I've got to speak out. Bob Krasnow, who's the president of Elektra Records called me up after we split with

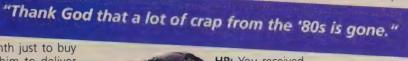




PHOTO: ROSS HALFIN/PHOTOFEATURES

Vince and all he said was, "I heard what happened, and I just want you to know that I've never interfered with Motley Crue and I'm not about to start now." I asked him if he was concerned about what we had done and he had a very cool answer. He told me that the key word to rock and roll was a little four-letter word. Well, you know what I thought the word was. But he said it was "risk". He said, "I want you to take a risk. That's what rock and roll has been built on." If that sounds

still hadn't even heard a note of what we were doing.

**HP:** This is the first album that you're recording "straight"—no drugs. How does that feel?

NS: It feels great. The key to Motley Crue

Tommy and Nikki take a break during the recording of their new disc.

**HP:** Do you feel any pressure of living up to the Motley Crue "legacy" on a new album with a new singer?

NS: The fact is that we're not under any pressure to do anything. We don't have to compete with ourselves, and we're not. That's why we wrote 24 songs for the album. That's why we took as much time as we wanted. We weren't gonna have the album come out on somebody's schedule before we wanted it to come out. It's really that simple. We're very com-



like we have a problem with the label, then I'm real surprised.

**HP:** What about the stories that they rejected some of your early demos for the new album?

**NS:** That's another load of crap. The fact is that if we wanted to put out an album called **Air** that had nothing on it for 60 minutes, contractually we could do it. The label has absolutely no right to reject what we do. The funny part was that when some of those stories came out, the label

has always been that we're honest. When we were on drugs, we sang about it. It wasn't any secret. Now, the way we're living is reflected in the music as well. We're not preaching to anyone, that's for sure. But it's just there. It's like Aerosmith sings on their new album, "Life's a journey, not a destination." We're not at our destination yet. We're still getting there. There's no reason to repeat what you've done before, either musically or the way you live your life. I've done the drug thing, it's time to move on.

fortable with the music we're making now. We're playing the kind of things I've always loved, the kind of great rock and roll that Mott The Hoople, Aerosmith and the Stones have made. Right now, we're four heads working together as one. We've never had that before. John's come in and co-written every song on the album. I never had that before. If anyone felt that Motley Crue was just my vision in the past, it certainly isn't true anymore. The games for Motley are over. Music is the only priority now.

PHOTO: ROSS HALFIN/PHOTOFEATURES

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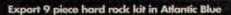
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know how to get the records out into the stores and know how to promote us as well as possible.

HP: It's been speculated that you signed the new record deal in order to make more money. Is that true?

KINGS OF CHAOS

tive view of the world. Are those your true opinions or are they merely vehicles for your lyrics?

HP: Chaos A.D. certainly presents a nega-

Max Cavalera: Both. I do have a very negative view of the world, and I have used that on the lyrics to the songs on this album. This albums presents 12 different tales of chaos. There is so much chaos in the world right now that you really don't have to look very far for inspiration. It's all

around you. I'm not happy about it at all. What's going on-the way we're destroying the environment and making so many people live in poverty—is horrible. I've just taken my anger and focused it on the music. We want to at least make as many people as we can aware of what's going on. Hopefully that will inspire some of them to make a stand and start getting things going in the other direction.

**HP:** Is having so much anger in your system a healthy thing?

MC: (Laughing) I don't know. I doubt that it's good for me. But there's nothing I can do about it. What has always made Sepultura's music strong is that it comes from the heart. We're not following any trends in order to sell more records. That's the attitude

that's ruining music these days. Everybody wants to sound like they're from Seattle. All we want to is sound like ourselves.

HP: You've been very outspoken over the years—especially about other bands. Has

that come back to haunt you?

MC: No it hasn't. It's true that I have been outspoken, but it's not something I go out of my way to be. I don't like to lie to people, so if they ask me a question, I give them an honest answer. If they ask if I like

BY HARLAN WITHERSPOON

want to be controversial. All I am

HP: This is your first release on a major

label. Has that made any difference to the

MC: None at all. The only difference is the

name on the back of the album. When we

signed with Epic it was with the belief that

they could do more for us than Roadrunner

in promoting the record. They had

absolutely no impact at all on the music.

We would never have signed with them if we felt there was even the slightest chance that something like that could happen. All we wanted was a label that would know how to get the records out into

band from an artistic perspective?

is honest.

MC: There's nothing wrong with money. I would love to have this band become very big and very successful. There were bands like Led Zeppelin that proved that rock

Sepultura: The Bad Boys From Brazil are back in fine form on Chaos A.D.

the bands that are making so-called heavy metal music today, I tell them that I'm not. I hate the bands from Seattle. But, on the other hand, I like to think that all the bands in heavy metal can be friends and see many things the same way. I don't

bands can become very successful and still maintain their integrity. I come from a poor country, Brazil, and I still don't live that well now, so I would like to see what it would be like to have some money. There's nothing wrong with that.

PHOTO: GARY MONRO

**HP:** But aren't you worried that money would corrupt the "purity" of Sepultura's music? How could you maintain your anger?

MC: My anger has nothing to do with me. I am a relatively happy person. I have a good family, and I get to do exactly what I want, which is tour the world making music with Sepultura. My anger comes from a much deeper place than that, so a little money isn't about to change that at all.

**HP:** How is Sepultura now accepted back home in Brazil? Are you national heroes? MC: It's more like we're accepted as national hoodlums. They hated us before, and they still hate us now. But we're able to come home and play in front of 50,000 fans on our own, or 100,000 fans as we did at the Rock In Rio II festival. That's all that matters. We know that we're not going to be loved by everyone. But just knowing that there are so many people in my home country who know us and love us is wonderful. Standing on

stage at Rock In Rio was the highlight of my life.

HP: What are Sepultura's tour plans for 1994?

MC: We just got back from playing a tour of Europe, which went very well. We were able to play 5,000 seat halls throughout England, which was really nice. Then we played a series of American



shows with Fudge Tunnel. That went very well, too. Now we're looking ahead to the possibility of trying to play on a big-

A.D. is really music for the masses?

MC: There are enough people out there who understand what we're doing to

make it successful. We've taken our chances this time. We could have just made another album like Arise that would have

been almost guaranteed to do well. But we never like playing it safe. We want to go for a bigger audience, but not have to compromise one bit in order to do it. That's the Sepultura way.

#### 'Back home in Brazil we're accepted as national hoodlums-not national heroes."

ger tour, a tour that will expose us to as many people as possible. That's our goal for 1994.

HP: Do you think the material on Chaos



n many ways Tad is the quintessential mid-90's hard rock act. Here's a band from the Northwest that's played an important role in the development of that area's famous and infamous music scene. Tad's a group that pulls no punches when it comes to delivering their hard hitting musical messages, and vocalist/quitarist Tad Dovle, bassist Kurt Danielson, quitarist Gary Thorstensen and drummer Josh Snider believe that the power and diversity of their attack is truly all that matters. Tad ain't that pretty to look at, and their music isn't formulaic, easily-accessible, madefor-radio "product,"

You've got to work a little to get behind the veneer and really reach the meat of Tad's attack—but these guys wouldn't have it any other way. They like the idea that Tad's a little different from everyone else in the rock crowd, and they're as surprised as anyone by the success enjoyed by the band's major label debut, Inhaler.

"We've always believed in kind of doing things our own way," Doyle said.

"We've never been followers of any particular musical style or trend. We all have various influences and they all seem to pop up at one time or another in our music.

Sometimes we don't know going, so we can just imagine how the people listening to it must react."

Tad was formed in 1988 when Doyle and Danielson broke away from their previous band, Bundle Of Hiss and joined forces with Thorstensen. Working with a variety of drummers, the band hit the burgeoning Seattle club circuit and soon landed a record deal with the then little-known SubPop label (which also served as the original home of such current major label stalwarts as Nirvana and the Melvins). By 1989 Tad had recorded their first album. God's Balls, which as the name implied seemed to go out of its way to avoid mass commercial accessibility. Still, the band's

Tad: "We've always believed in doing things our own way."





BY JAMES HARDING

unusual blending of metal, rock and grunge influences won them an instant cult following, and subsequent releases like 1991's 8-Way Santa, cemented the

exactly where the music's "We've never been followers of any particular musical style or trend."

> group's reputation as one of the Northwest's most creative units.

"We try and play the kind of music we'd like to listen to," Doyle explained. "The goal was never to get on MTV or anything like that. That kind of stuff still scares us a little bit. "

By the time their final Sub Pop release, 1993's EP Salem, emerged, the band knew it was time to move on to bigger things. They signed with Giant Records and almost immediately went into Studio D in Sausalito with Dinosaur Jr.'s J Mascis at the production helm to lay down the tracks for Inhaler. Amazingly, especially in light of the months (if not years) most rock bands take to record albums, virtually all of Inhaler was completed in a mere two weeks. By working quickly, the band managed to capture all of the raw energy that's long been their trademark. From the riff-heavy action of Grease Box to the surprising subtlety of Luminol. on their latest venture, Tad have presented an astounding spectrum of sounds, all of which seem to simultaneously blend and clash with those around them.

"We like aggressive music." Dovle said. "But then we'll put in a very beautiful piano interlude

into a song like Luminol. They're all equally part of what we do. They all work within the context of this band."

Now, with their major label debut out, the Tad gang have turned their attentions towards their "real" home—the road. Over the years Tad's varied road adventures have become stuff of rock legend. Stories include having their hotel bombed during a

stay in Belfast, Ireland, and having their touring van struck by a falling boulder while on tour in Canada. Even while on stage Tad isn't safe; during their 1991 U.S.

tour with Primus a bolt of lightning struck the ground five feet from where the band stood. Still. Dovle and his boys can't wait to get

back out there to see what adventures wait for them this time.

"The road is always exciting," he said with a straight face. "You never know what's gonna happen next. We've had some very interesting experiences both on stage and off. But we've also been very lucky to be in the right places at the right time. We were on tour in Germany with Nirvana back in 1989 right when they were tearing down the Berlin Wall. That was really exciting. All those things just add to who you are and what this band is. They all go into making us us."

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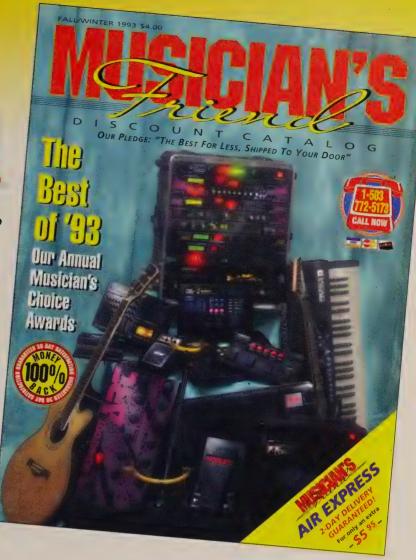
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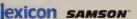
























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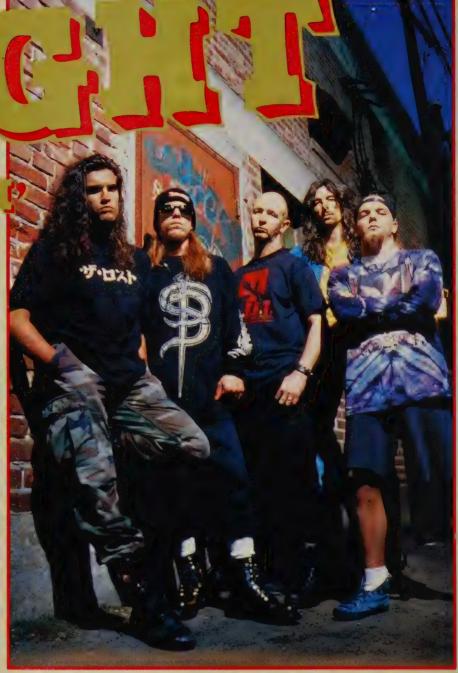
BY WINSTON CUMMINGS

I naw most of you roading the servery aware that Fights debut a burn. War Of Wordy, is delinitely not a new findas Priest record. Sure legendary Priest frontman Rob Halford o at the halm of right But in style oubstance and attitude, Fight is a far cry from the sound that catapulted the Priest Brief to the top of the metal mountain over the last two decades. While Halford's defection from Priest may nave throught that rock juggernauto a crashing halt, his new work has served the important purpose of taking some of the closes Priest aggression into the 30s Surrounded by a form of young, nungry and extremely heavy rockers, halford's briefs musical voice series distingd to introduce a new generation of function be datast voice style Recently we cought up with the hyperactive Halford to discuss what lies shead for Fight.

**Hit Parader:** Some people might say that Fight is your attempt to jump on the "metal of the '90s" bandwagon. How do you respond to that?

Rob Halford: I don't know if I accept that. I'd much rather think that Fight is an extension of my own musical personality—an expansion of my creativity. I don't think that after so many years with Priest I have to prove anything to anyone. That would be a rather sad statement for me. I felt that I really needed another avenue of expression when the idea for Fight came into my mind. At that time it was to be a side project that I'd do when my time from Priest allowed me to do it. Unfortunately, things quickly got out of hand, and I had to make a decision whether to stay in Priest or go where my heart told me to go.

**HP:** Why weren't you able to work with Fight and stay in Priest?



Fight: "Not enough critical attention has been paid to our music."

RH: As I said, that was my original intention. But it seemed that a, pardon the phrase, war of words broke out between us, and shortly thereafter, I was more or less forced to make a choice. If things hadn't become quite so heated, I like to believe that we all were reasonable enough people to work something out. But now my decision is irrevocable. I will never go back to Judas Priest—that door has been effectively closed.

**HP:** "Never" is a strange word. Could you imagine three or four years from now maybe calling up Glenn Tipton or K.K. Downing and just getting together again for old times' sake?

RH: I know there has been talk that I supposedly offered to come back in four years time—I've heard that before. But let me set the record straight once and for all—I never said that. The members of Priest were always good friends, intelligent people who I felt I knew and understood fairly well. Unfortunately, that proved to be an incorrect assessment. Let's just say that at this time I can see no way that I will ever work with those musicians again.

**HP:** Are you pleased by the critical and fan response to Fight?

**RH:** Yes, in general I am. I believe that too much focus has been placed on my relationship with Priest and not enough

attention has been paid to the new music. But that is understandable. When people have tried to compare War Of Words to a Priest album they seem a little confused. After all, we

haven't presented too many songs like Livin' After Midnight. But changing styles, going in a more contemporary, heavy direction was the whole idea behind this band. If all

I wanted to do was cover the same musical terrain I had covered in Priest, I happily would have stayed in Priest. I couldn't achieve what

Rob Halford: "A war of words broke out between myself and Priest."

I wanted too any longer within what had become the rather restrictive boundaries of Priest.

HP: Did the problems surrounding your departure from that band fuel the anger that is so prevalent on the Fight album?

RH: Strangely, much of the album was recorded before the situation with Priest really developed. Much of the music was written during the middle of 1992, and recorded early in 1993. The situation with Priest didn't really occur until the spring of '93. So the anger that's there—and there is anger—comes from another source. I must

admit that I'm not sure where the source for that anger is. I don't view myself as an angry person, in fact with the recent developments in my career I find myself rather happy and optimistic. But the music that this band plays tends to bring out my darker side.

**HP:** Is there one song in particular on the album that you feel truly represents Fight?

RH: To some extent they all do. Into

The Pit perhaps best reflects what this band is about in attitude. But Nailed To The Gun, Laid To Rest, Life In Black are all important songs to me. It's hard to say that only one best represents us.

"I don't think that after so many years

I have to prove anything to anyone."

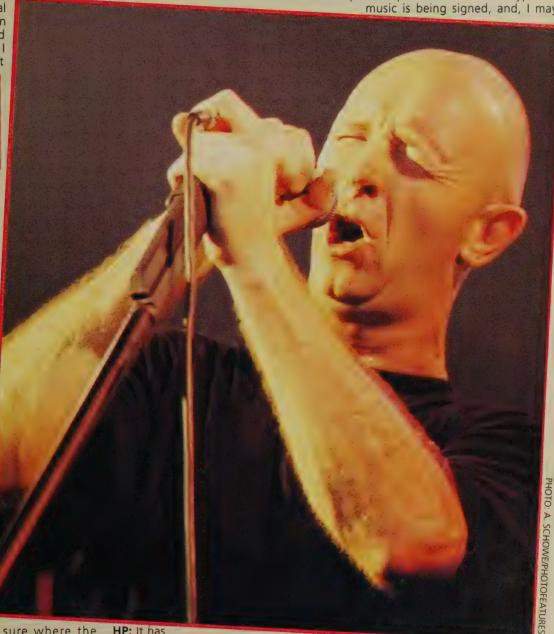
with them. They certainly aren't notefor-note renditions of the Priest versions.

HP: The metal scene has certainly

changed over the last few years. Do you find the music to be in a healthy

RH: I think it's in a verv healthy state right now. The record labels have

opened up a little and more types of music is being signed, and, I may



HP: It has

surprised some people that Fight is playing some Priest songs on stage. If you were so fed up with that music, why are you doing that?

RH: Please understand that I am very proud of the work I did with Priest for so long. Those songs, which are as much a part of me as they are Glenn's or Ken's, still are relevant to me musically. And I think the fans who've heard Fight live appreciate what we've done add, more

types of music are being played on the various media outlets. As far as metal is concerned, there are many great bands out there, and there are some that I don't particularly like. But the great joy is that there is a choice—not just three or four bands that you can hear. As long as so much variety exists, then metal will be healthy, and I hope to be part of it.































































































































































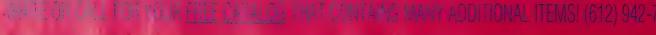




































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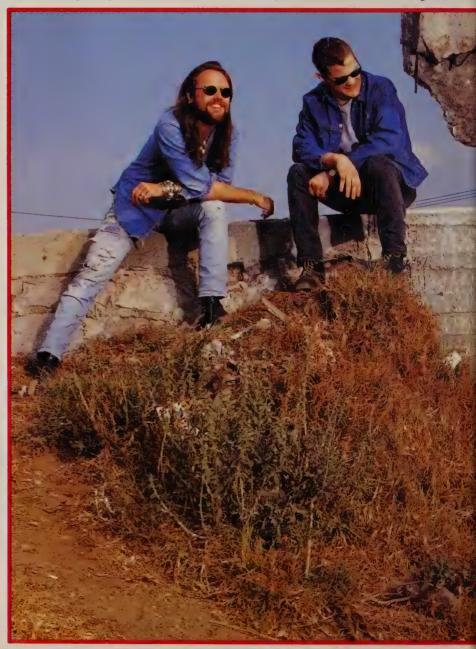
# STATISTICS ON A BINGE BY P.J. MERKLE "The most important thing for us was always giving the fans what they wanted." Petallica have never done anything on all our albums, and this new live thing is Featuring CD performances recorded in

the easy way. From the moment the world first learned about these San Francisco Bay-Area bashers in the early '80s, it sometimes seemed as if every step they took up the rock ladder was fraught with peril and dipped in danger. But that's the way vocalist/guitarist James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and bassist Jason Newsted like it. They've always enjoyed their role as rock and roll "underdogs"—the band that never got radio support, that never kissed MTV's ass and that never compromised their metallic beliefs. With that in mind, who could really have been surprised when the band's longanticipated live collection Binge & Purge finally hit the streets last November? Rather than offering their fans the by-now-traditional live disc (which, if truth be known, for most bands was little more than a new studio recording with audience reactions mixed in) Metallica did it their way; three CD's worth of real live material and three complete in-concert videos.

That's nearly nine hours of new recordings from Metallica. Once again, the industry "experts" said it couldn't be done, that such a package would be "too expensive" and "too overwhelming" for most fans. And once again, Metallica proved them wrong. When it comes to challenges, whether they're big or small, it seems like they bring out the best in these legendary rockers. They like to take the impossible and make it happen. It's been their calling card since Day One, and it'll be their calling card until that future time when Metallica decide to hang up their rock and roll shoes. Perhaps no other band in rock history has so successfully managed to take the preordained "rules" of the rock biz and burst them asunder with such regularity. But that's just part of the fun for the Metallimen.

"We've always believed that the only way to get what you want is to do it the way you think is right," Hammett said. "Metallica has never been that concerned with success, or selling a lot of records. For us the most important thing was always making sure that we gave the fans what they wanted. Our credibility with them was by far the most important thing to us. That's been true

on all our albums, and this new live thing is the same way. We wanted to make sure it was different—but we also wanted to make sure it was something that really presented Metallica the right way." Featuring CD performances recorded in 1993 during the band's historic five-night stint in Mexico City and video concerts capturing a 1992 show in San Diego as well as a 1988 performance in Seattle, **Binge &** 



**Purge** does indeed present Metallica "the right way." In fact, never has a more detailed, revealing look at a band's in-concert talents ever been offered to fans. It's all there, warts and all, from blistering rendi-

tions of "hits" like Enter Sandman and Wherever I May Roam, to obscure single Bsides and a smattering of cover tunes. What more could any Metallica fan want? In

one well-stocked "road case" there is enough Metallica music to keep even the band's most die-hard fan occupied for weeks!

"Putting a collection like this together took a long time," a band confidant revealed. "Most of the work fell on Lars' and James' shoulders. They're the ones who spent most of the time in the studio pouring over the tapes—and, believe me, there were a lot of tapes. They recorded a large percentage of the shows on the last tour, just in case they

wanted to release a collection like this, and somebody had to listen to all of them. When they felt he had come up with the songs they liked and the versions he liked, that's when everybody else was called in."

## "Metallica has never been concerned with selling a lot of records."

The video portion of **Binge & Purge** proved to be a little easier to assemble than the CD section. Prior to even thinking of putting together this collection, Metallica knew that producer Michael Salomon, with whom the band had worked on their first-ever video, *One*, had shot a complete concert in Seattle during the **...And Justice For All** tour. With that tapes already in the can, the band knew they had a solid foundation to build upon. They also were well aware that long-time cohort Wayne Isham, with

whom the band has done some of their most noteworthy video work, had put together a team to shoot an entire show during the **Wherever We May Roam** tour in 1992. When the band saw this footage,

the first question was, which show do we release, the earlier one, or the later one? The answer, in typical Metallica fashion was, "let's release both of 'em!"

"Working with Wayne has become a pleasure for us," Ulrich said. "When we first started doing videos we felt that nobody would ever really be able to fully capture what we wanted. Wayne has managed to do that. So when he wanted to shoot an entire show, we knew we'd end up with something special."

As if giving their fans three videos and three CDs wasn't enough (and as David Letterman is fond of saying "don't you think it ought to be?"), Metallica knew they had to throw in a few little knick-knacks to really round out the Binge & Purge collection. The first addition was the special full-color booklet that provides hard-core fans with something to do with their hands while they listen and watch the musical extravaganza. Then came the special "snakepit" pass, which if utilized a few months earlier would have gained its wearer into that specially reserved section in front of Metallica's huge stage where fans were invited to tape and film the band's performances. And then, last but not least, the band decided to throw in a stencil of the so-called "scary guy" who also adorns the B & P cover.

The one problem with a collection as vast as this was getting it to the fans at a price that didn't place it out of most's reach. As usual, Metallica was very concerned that the package might hit the stands with such a hefty price tag that their legion of fans would feel ripped off rather than well served by the band's "generosity." In fact, the band and their management spent long hours talking to the powers-that-be at the group's record label to make sure that Binge & Purge would be as affordable as possible. While the collection still carries a significant price tag it still is remarkably affordable when one considers the amazing amount of material that's in there. Once again, Metallica may have not gone the easiest route in order to get this landmark collection to their fans, but as usual they've managed to buck the odds and emerge as winners. But, then again, with Metallica, who would have expected any-

"You've got to try and look at things from the perspective of the fans," Hammett said. "We all still remember what it was like being a fan and wanting everything you could get your hands on from your favorite bands. Now that Metallica has reached a certain level of success, we want to make sure the fans get the kind of stuff we would have wanted as kids. We don't want them getting ripped off buying badly recorded 'live' bootlegs. We want them to have the best."

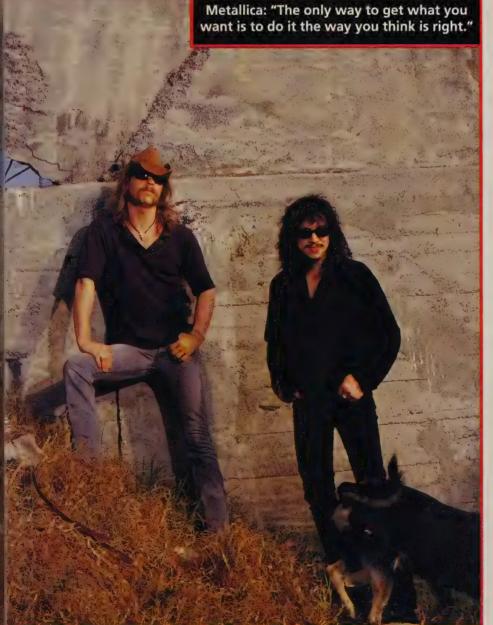


PHOTO: ROSS HALFIN/PHOTOFEATURES

ife is funny. You dream of achieving something special from the time you're a little kid, and then, when and if you're lucky enough to attain that career goal, new and unexpected pressures begin. Take, for example, the Stone Temple Pilots. You'd think that with an incredibly successful debut album, Core, that's now on its way to selling three million copies, and a national tour that's been knockin' 'em dead from coast to coast, these guys would be sitting on top of the world. Well...they are. But at the same time, success in the music biz breeds the need for more success, and suddenly voices are coming out of the woodwork, whispering sweet nothings into the ears of Weiland, Dean and Robert DeLeo and Eric Kretz. The voices are saving. "It's almost time to start working on a new album—and it better be good!"

record and actually wanted to see us to play those kind of places. I've been to plenty of arena shows and I know that you can *hear* the bands, but unless you're right up front, seeing them is a little out of the question. We wanted to avoid that—at least this time around. Next time...we'll just have to wait and see."

The thousands of fans who witnessed STP's in-concert spectaculars over the last few months certainly offer heart-felt "thank yous" for the group's consideration. Let's face it, how many other bands would place their fans' viewing pleasure ahead of the golden chance to reap in a bumper crop of cold cash? It's not that money isn't important to these guys, hey, they're human! But despite their sudden fame and fortune, they've been able to keep a solid perspective on life, though Dean admits that some

the answer is yes. In fact, it often seems that the majority of young, successful bands are miserable despite (or perhaps because of) their success. When was the last time you saw Eddie Vedder smile? But fear not for Stone Temple Pilots. On stage, and in their videos, these boys may come off as another bunch of cloudy day "gloomers," but in actuality, just the opposite is the case here. These guys enjoy a good laugh and a good joke as much as anybody—even when the joke is occasionally on them! Dean DeLeo was quick to point out that if the band hadn't maintained their sense of humor, their quick brush with stardom may have proved disastrous.

"Whether you like it or not, your life does change when you have a little success," he said. "There are more demands on your time,. You're always traveling somewhere,

## STONE TEMPLE PILOTS

"I really haven't started thinking that much about the next record," Dean DeLeo said. "But I imagine there might be a little more pressure on us, whether we want to admit it or not. The key for us will be to try and make sure we have as much fun in the studio next time as we had when we made the first album. I

mean we had a really a great time. I hardly remember doing any work. It was more like time at camp. All I can remember doing was swimming, playing tennis and basketball and things like that. I was really crushed when the recording was over. I think that's why the record sounds the way it does—we really enjoyed our time at work and our time at play. If we do that again, I'm sure the next record will be great."

Still, there's plenty of work ahead for these San Diego-based rockers before they venture back into the studio. At present the band is still kicking serious butt on the tour trail, where they've continued to turn their backs on countless "special

guest" arena offers to maintain their "artistic integrity" by toiling in clubs and theaters with groups like the Butthole Surfers. Why would STP shy away from taking the conventional "easy way out" and just hop on a big tour package like Van Halen's or Aerosmith's instead of doing it the slow, steady way? It seems like it's just a question of priorities.

"In some ways it would have been a dream-come-true for us to go play on a tour with a band like Aerosmith," Dean said. "I've always loved those guys—they're an incredible band. But we decided that it just wasn't right for us at this time. We preferred to keep things on a slightly smaller level, playing places with maybe 3,000 seats. That's big enough for us. We felt we owed it to the people who bought the

FULL SPEED AHEAD

BY RALPH SNIDER

of his long-time acquaintances haven't been quite so successful in coping with his recent brush with success.

"Yeah, some people I've known for a long time have reacted a little strangely to what's happened," he said. "They act like I've changed, when I really don't think I

"We want to have as much fun in the studio next time as we did making Core."

have. People I've known for years act like I've forgotten them, though they know I haven't, and people who I haven't seen or heard from since high school are suddenly reintroducing themselves. That's the sad part. The good part is that you get to meet a whole lot of new people who really seem to appreciate what you're doing. I love it when people come up to me and tell me how much they like the record. But after a while it does begin to play with your head. You start to realize that you're making some kind of impression on people's lives, and that can be something that begins to play with your mind. You really can't think about that too much."

Can success come too fast? Can it become a burden instead of a joy? Unfortunately in the world of rock and roll

and sometimes it might seem like you don't have the time to just hang out with your buddies like you used to. People have entered our lives that have changed things a little. They've turned us into guys who have to be in certain places at certain times, and make sure we get our jobs done—and that includes promotional things

like this interview as well as playing our shows. Then you get the critics who instead of commenting on what we can do, seem to love to point out what we can't do. That makes no sense. It's like they build you up just to pull the rug out from under you. The fact is that you've got to laugh at all of it, just sit back and enjoy it all—good and bad. Otherwise you'll go nuts."

Such a healthy attitude is one of the reasons it seems that STP is destined for a long and successful career atop the metal mountain. While they have felt the occasional critical barb for their somewhat indecipherable lyrics and their wellnoted similarities to Pearl Jam, the

success of **Core** has provided the band with the perfect springboard for a lengthy career. As Dean was quick to point out, there are no guarantees in rock and roll, but the Stone Temple Pilots want to make damn sure that they take full advantage of every opportunity presented them in the months and years ahead.

"All we can do is go in and make records," he said. "We don't ask anyone to like them. All we do is take our hearts and souls and pour that into every note we play. Hopefully that will be enough to please the fans. If some people don't like it, that's fine with me. All I know is that whenever I listen to our music, I still get the same thrill as when I first heard it. As long as I keep getting excited by what we do, I think the fans will keep getting excited as well."



or a band that really hasn't played very much music over the last year, Black Sabbath has sure made a lot of news. First came their breakup with on-again, off-again vocalist Ronnie James Dio, who returned to the band after and eight year absence to record the band's fine **Dehumanizer** album. Then came the historic announcement that the Sabs were going to reform with original frontman Ozzy Osbourne for a series of concerts that would carry these Princes Of Darkness into arenas and ballparks around the world. Alas, last summer came word from Osbourne's camp that the tour was off—at least for the time being. So what was left for guitarist Tony lommi, bassist Geezer Butler and new drummer Bobby Rondinelli to do? Well, they rehired yet another ex-vocalist (Tony Martin, with whom they had recorded two previous albums) and went into the studio to record their latest disc, **Cross Purposes**. Recently we caught up with the ever-busy lommi to discuss the comings and goings that have comprised Black Sabbath's career in recent months.

**Hit Parader:** The obvious place to begin is with Ozzy. What happened to kill the reunion?

**Tony lommi:** To be honest with you, we still really don't know. Everything seemed like it was moving along properly, and then we found out that Sharon Osbourne didn't want Ozzy to sign the contracts. It was all very disheart-

ening, especially when you consider that eight months of time and effort went into putting that reunion together. I think we were strung along a bit, and that's what hurts the most. I don't really think our feelings were considered at all. We were

asked by Sharon to shelve what we were doing, which happened to be the **Cross Purposes** album, in order to focus on the tour. We did that, which delayed our plans by months, and then they failed to come through.

**HP:** Have you spoken to Ozzy about what happened?

TI: No, I can't say that I have, which is also troublesome. Word from Sharon was that he just wasn't up to going on tour at this point. But I don't know if I really buy that. Hopefully, one day the truth will come out. We're all big boys, we can take it. But I would like to know what really went on.

**HP:** Ozzy has stated that he still loves Sabbath and that he might consider doing the reunion tour at a later date. How do you feel about that?

**TI:** Trying to be a gentleman about it, I'll just say that such a situation seems very unlikely to me now. As I said, we all feel that we were toyed with, and that's not a pleasant feeling. I don't think a level of trust exists between us and Ozzy anymore. How can you plan a tour or anything else without a degree of mutual trust?

**HP:** Before we move on, what ever happened to Ronnie James Dio?

TI: When he chose not to attend Ozzy's "farewell" concerts a few years back, that apparently was the end of it. There was never a formal announcement that he was leaving. We just started pursuing the reunion idea, and he went off on his own. I think that was best for everyone anyhow. The **Dehumanizer** album was not

an easy record to make. This one has been so much easier and so much more enjoyable.

HP: How does Tony Martin feel about his in-again.

TI: He's been truly wonderful about it. His attitude has always been that he's for whatever's best for Sabbath. Even when all the reunion talk was at its height, he was in the studio working with us on this record. He knew we were planning on going on tour with Ozzy, but all he did was wish us the best.

**HP: Cross Purposes** seems to blend classic Sabbath elements with a variety of new sounds. Was that intentional, or just a natural music progression?

**TI:** It's a natural thing that happens from album to album for us. There are new songs like *Virtual Death* that capture much of the classic Sabbath sound, while things like *I Witness* are a little different and out of the ordinary for us. This is a very fresh-sounding album because of the new elements we've brought in.

**HP:** You're back on smaller IRS Records with this album after briefly returning to Warner Bros. with **Dehumanizer**. How do you feel about that?

TI: To be honest, I'll feel much better once IRS proves that they

can sell a few more records for us. I appreciate the opportunity they provide us, but there is a lot of work to do.

**HP:** Warner Bros. is planning on releasing a Sabbath "box set" in the near future. What has been the band's involvement with that?

**TI:** We've had little or no involvement. I imagine they'll still be releasing that collection, but we've had nothing to do with it. Perhaps they will contact us. That would be nice. I imagine we could make it a stronger package if they let us work with them.

**HP:** Sabbath's legacy has continued to grow in recent years with a variety of younger bands, ranging from Soundgarden to Cathedral, citing you as a major influence. How does that feel?

TI: It feels quite wonderful, but it's also a bit amusing. I find it funny that some 25 years after we started this thing, there are still new bands "discovering" it. More power to 'em! I like what I hear from many new bands. I don't think they're merely copying what went on before, they're adding to it.

**HP:** There was talk a few months back, right after the Ozzy fiasco, that Sabbath was going to tour with Deep Purple. What happened to that idea?

**TI:** There's another concept that had people excited for a short period, but things just didn't work out. I was quite looking forward to it because Ian Gillan, who was briefly in Sabbath you may recall, and I are still great

friends. We would have welcomed the chance to hang out and share a drink or two after a show. But

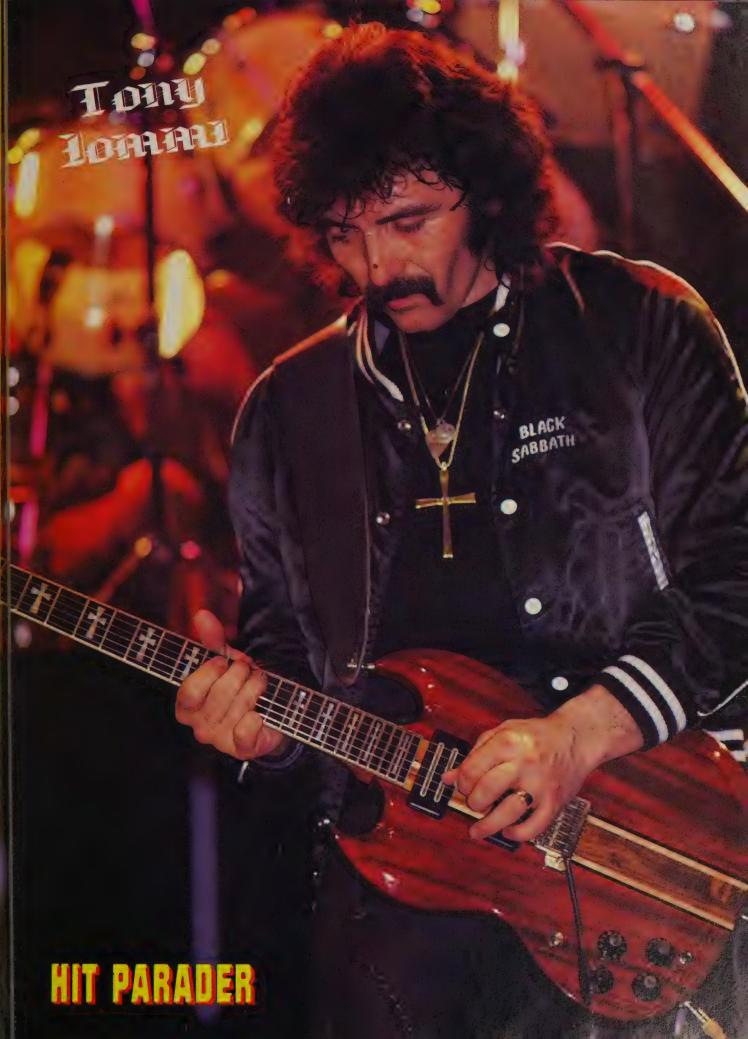
BY ANDY SECHER

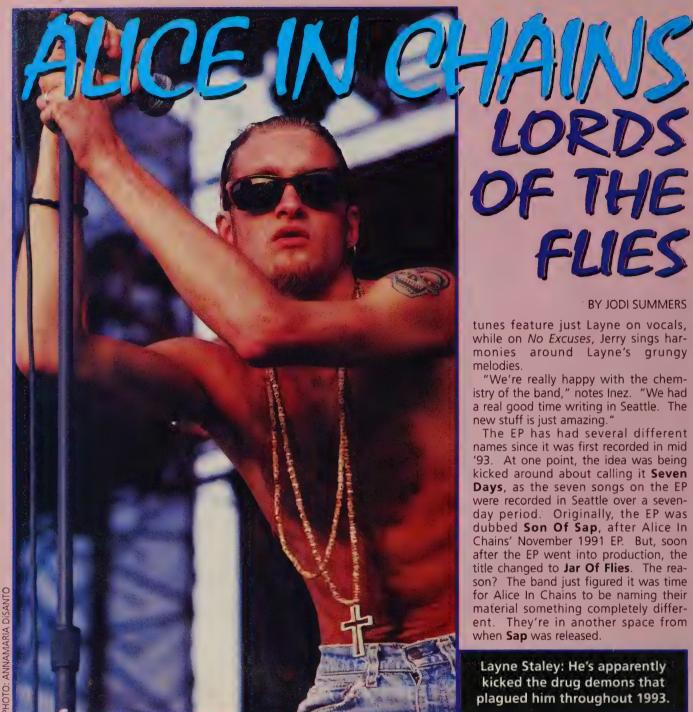
SECHER once again I think the business people got between things and turned what could have be an entertaining situation for everyone into a bit of a mess.

**HP:** Despite all the difficulties you've recently had, you seem to be amazingly happy these days.

TI: I was talking about that to Geezer the other day, and we both agree that things have probably worked out for the best. It wasn't easy, and we feel like we still have to make up for some lost time, but we're very happy with the band and the new album. Black Sabbath is as viable a band as ever, and with this lineup and this record, we are out to prove that to everyone.







FLIES BY JODI SUMMERS

tunes feature just Layne on vocals, while on No Excuses, Jerry sings harmonies around Layne's grungy melodies.

LORDS

"We're really happy with the chemistry of the band," notes Inez. "We had a real good time writing in Seattle. The new stuff is just amazing."

The EP has had several different names since it was first recorded in mid '93. At one point, the idea was being kicked around about calling it Seven Days, as the seven songs on the EP were recorded in Seattle over a sevenday period. Originally, the EP was dubbed **Son Of Sap**, after Alice In Chains' November 1991 EP. But, soon after the EP went into production, the title changed to Jar Of Flies. The reason? The band just figured it was time for Alice In Chains to be naming their material something completely different. They're in another space from when Sap was released.

Layne Staley: He's apparently kicked the drug demons that plagued him throughout 1993.

t was one of those typically rainy Seattle afternoons, so the members of Alice In Chains thought they would just go into the studio and make some music. It was a laid back sort of situation. Jerry Cantrell had both acoustic and electric guitars handy. He'd just pick up his six-string and run off a riff. Vocalist Layne Staley then would start skat-singing over the melody. Mike Inez would kick in a bass line, while Sean Kinney supplied the drum kick.

"We go into the studio with no ideas and just jam around and see what happens. We just see whatever comes up," explained Inez.

What came up this time out is seven songs-enough for the Alice In Chains

EP Jar Of Flies. It's a low pretense project, the Chain gang recorded and produced it on their own in Seattle in seven days. The tone of the seven tunes on the EP is a far cry from the daring death dirges on **Dirt**. "Jar Of Flies is more of a positive statement as opposed to being down in the depths of hell where Dirt was at," notes an Alice In Chains confidant.

Jar Of Flies is a collection of songs that's pure Alice In Chains. And although tunes like Rotten Apple and Nutshell are notably more up-tempo, that's where the consistency between tracks ends. Some of the tracks are electric, others like the autobiographical No Excuses is acoustic. Some of the

Alice In Chains were just starting to happen in late '91. Their debut album, Facelift, had been certified gold just prior to Sap's release. There was a corporate meeting about what the record company should do about this very hip EP. But when it came down to shelling out the big bucks for promotion, the Chain gang's label decided they were going to keep their pennies in their pockets and not do anything special to promote the product. Upon its release, Sap was sucked up by Alice In Chains knowing cult audience. Now Sap has become a grunge collector's dream.

Alice In Chains liked the low-key approach used to sell Sap and figured that Jar Of Flies would be handled much the same way. The band was originally just going to put out the EP in record stores and just let it happen, no promotion or anything. Then the powers that be at their record company

heard the material and said, "This is the most phenomenal stuff we've ever heard, let's really work it."

So Sony Records decid-

ed that they weren't going to put Jar Of Flies out as a Christmas release. Instead, they decided to hold it until early 1994 and give it a big push—

advertising, radio promotion, there was even talk of doing a video or two. In the eyes of the label the Chain boys had clearly made it to the top.

Jerry Cantrell: "We're not afraid to try some new things."

"I'm glad they like it, but 'made it' is a pretty relative term," countered Cantrell. "As a person, I've got a lot of other things I want to do in my life. Alice In Chains is one of them, the first one. This is the first thing I've ever done in my life that I've never quit, ever. Whether it was sports or school or whatever, this is the only thing that I've ever stuck with and it's always kept me going, it's always given me something. You dedicate yourself to it, it dedicates itself back in some weird way, the music is great.

For so many kids, music is a way out. They're hitting puberty, and are angry at the world, angry at their families and they need something they can call their own. So they discover Nirvana, Pearl Jam or Alice In Chains. Or, in the case of Alice In Chains and the other musicians of their generation, their form of rebellion came with the sonic overtones of Black Sabbath, Van Halen or Pink Floyd.

"Van Halen I is one of the top five albums of all time. Eddie's guitar work is incredible," said Cantrell. "Then I moved to Pennsylvania and I got turned onto really heavy, heavy, dark, sonic music. I discovered Black Sabbath Volume IV and Pink Floyd Dark Side Of The Moon."

Ironically, Alice In Chains have opened up for both Ozzy Osbourne (That was where they found Inez). and Van Halen (Even though Cantrell missed the December 1st, 1991, gig because he thought that November had

31 days). Alice In Chains definitely don't consider themselves to be among rock's superstars, but even they'll admit getting closer.

"The phone calls we get are amaz-

back from the record company it's unbelievable, it's just amazing."

Granted it hasn't been an overnight thing. Alice In Chains formed in 1987 in Seattle, and didn't release any prod-

uct until the EP We Die Young in June, 1990. It's taken them three more years to reach the level of popularity they enjoy today.

"It's been a pretty gradual thing, a learning process," confirmed Jerry. "We've been learning about making music at every step."

## "We're really happy with the chemistry of the band at the moment."

ing," revealed Inez. "Every day it's

something new. Every day somebody's

asking you to do something; business

opportunities, offers for tours, feedmusic at every step."

HOTO: ANNAMARIA DISANTO

Some new albums arrive to thunderous applause, others, like Nirvana's In Utero, come hurling through plate glass windows. Nirvana's follow-up to the stupefyingly successful Nevermind is a moshed-up melange of mixed metaphors quelling from the mass acceptance of Kurt Cobain's personal angst. Pop on In Utero, and you're attacked by the turmoil of pleasure, pain, power chords and primal yelping. On disc, the sonic chaos is courtesy of Kurt, bassist Krist Novoselic and drummer Dave Grohl; behind the scenes, the ranting and raging come from Nirvana's record company.

When Geffen Records received the rough

mixes of the follow-up to the great, irate **Nevermind**, they supposedly howled that in no way, shape or form was this album acceptable. There was nothing that sounded even vaguely like the melodic

antiperspirant anthem Smells Like Teen Spirit. And without a hit single or three, how could they possibly sell anoth-

er seven million copies? Geffen apparently screamed that **In Utero** was a platter of virtually unmarketable music. Producer Steve Albini even claimed that Geffen pushed Nirvana into polishing the tracks.

Being musical purists, underground punk mavens in the truest sense of the concept, Nirvana was incensed that anyone would even imply that they were corporate whores. Feeling the need to set the record straight without causing a major media onslaught criticizing their unruly behavior, Nirvana took out a full page ad in **Billboard** in order to defend their unadulterated position.

"I made it clear from the beginning that we'd put out the record regardless," defended Kurt. Nirvana shrugged and said that if the record company didn't like it, they'd get someone else to put it out. Nirvana weren't buffoons of big business, they were musicians, and wanted free expression far more than another million dollars.

Geffen tripped over themselves to apologize. A & R Executive Gary Gersh denied that he had given Nirvana any kind of musical ultimatum. He claimed that all he did was give his opinion on the album, as he did with Guns N' Roses, Coverdale/Page, Aerosmith and virtually every other Geffen act. (And you wondered why **Get A Grip** took so long to get released.)

Chaos controlled, when all was said and done, Nirvana did go in and remix a couple of tracks with Scott Litt. It wasn't like the material was that far off base to begin with. As everyone knows, Cobain can write a great melody. And although the music may not always be MTV friendly because of his scathing, screaming delivery, they are notable lyrical statements with a very piqued image of society. Tunes like Serve The Servants and Penny Royal Tea sadistically and hysterically stab at the drones that have

jumped in the grunge pit and reaped lucrative financial profits—as opposed to merely acquiring lost teeth and a bruised skull.

Anarchy swirls around Nirvana as if they were in the eye of a hurricane. Nirvana's turmoil is, in great part, caused by Cobain—Nirvana's reluctant superstar. Not since John Lennon has anyone so despised the attention and glamour that comes with making relevant social statements and selling five million albums. Kurt's hatred of the spotlight is notorious and there are times that he has publicly wished that he could remain just another subpop demon playing

A the rough

NUMBER

N

THE GOOD LIFE

BY JODI SUMMERS

music to antisocial anarchists in dingy clubs. But that all changed with the 1991 release *Smells Like Teen Spirit*. Suddenly, with that one tune, Nirvana were megastars.

"We couldn't comprehend what was happening, and we didn't handle things very well. We had grown up admiring punk bands and thinking all those groups on the pop charts were embarrassing...and suddenly we were one of those bands," observed Cobain. "So we thought we'd better screw this up and tried for a while."

"We grew up thinking bands on the pop charts were embarrassing and suddenly we were one of them."

The radical angst and melodic grace of **Nevermind** was applauded, and Kurt was crowned the pied piper of Generation X, a title and responsibility he quickly tried to deny. Not wanted success? The guy must be out of his mind, they figured. Rumors of heroin abuse, mental breakdown, and knockdown, drag-out fights with wife and grunge gueen Courtney Love, became hot rock dirt, not to mention a couple of hair pulling matches with Axl Rose. Cobain turned down six-figure business offers. Mass marketers questioned whether or not he was mentally deranged, either naturally or artificially. The frenzy escalated into an overstressed mess when Courtney allegedly told Vanity Fair magazine that she was taking heroin while she was pregnant with daughter Francis. The subsequent media hype sent Kurt into a frenzy which concluded with him publicly admitting the only thing wrong with him was an ulcer.

"My body won't allow me to take drugs if I wanted to, because I'm so weak all the time," he insisted.

As quickly as Nirvana had become the center of attention, Cobain wanted out. There was talk of the family retreating from the high profile life and moving to a small town in Oregon, where Kurt could work in a gas station. They would supposedly augment their income with food stamps. But

that was gibberish from a reluctant superstar. There's that old cliche that says, "Time wounds all heels" and time out of the public eye, and parenthood, have given Kurt a new perspective

"I have become a lot more optimistic," Kurt admitted. "Once

something like marriage and a baby happens to a person, you find a lot of strength that you

didn't know you had."

Instead of becoming a misanthrope on top of a mountain, Kurt, along with Dave and Krist retreated to the solitary sanctuary of a Minneapolis studio with producer Albini and churned out tunes like Milk It and Francis Farmer Will Have Her Revenge On Seattle which combine tunefulness of a Top 40 staple with the antichrist sloppiness of the best punk bands, and some of the most bitter lyrics east of **Use Your Illusions**. As the tune Very Ape proclaims: "If you ever need anything don't hesitate to ask someone else first"

In Utero is riddled with similar nasty jabs at the industry, but that only increases the poignancy of Nirvana's sardonic chuckle at everything on the face of the planet.

"I want our fans to know that I'm proud of this record," Kurt noted. "It's not some kind of joke. Music is too important to me to do that."

The yin and yang of **In Utero** is par for Kurt's relationship with music. To follow his heart or lead a normal life has been a constant battle. There was a time, way back when Kurt was just out of high school, when he was trying to figure out what to do with his life. He had left his mother in the trailer park he grew up in and was spending some time with his father, trying to figure it all out. Dad, being the dominate influence, coerced Kurt into pawning his guitar and taking the navy entrance examination.

"I guess I scored pretty high," admitted Kurt, "because two nights in a row this recruiter came over and tried to get me to sign up. I remember trying to decide what to do with my life, and I came to the realization that I'd better go back and get my guitar. To them I was just wasting my life. To me, I was fighting for it."



## "You just go in and do what you do, sing what you want to sing about."

our studio albums...30 million records sold worldwide...and now it's time for something completely different. Instead of going in and doing that grind of the same old same old, Guns N' Roses did what they do so well; they bucked the system. Axl, Slash, Duff, Dizzy, Matt and Gilby (and whoever else may be in the group today) decided to escape from the mass

chaos that swirls around the most controversial rock band in the world by just playing music they loved. For those of you yearning for the eternal angst of frustrated youth, what you have on your shelves now is The Spaghetti Incident?, a collection of classic punk and rock songs covered in Guns N' Roses inimitable style.

Actually, we were thinking of calling it the Cover Album," explained Duff. "It's not a punk record, all of it, we did things like Nazareth's Hair Of The Dog, T. Rex. The Dead Boys. We did a Fear song, I Don't Care About You. We're paying respect to certain elements of rock and roll that have been overlooked."

"It was a very spontaneous record," added Axl. "There was no band rehearsal. You just go in an do what you do, sing what you want to sing about."

The Spaghetti Incident? is a unique collection of angry anthems. You've got an Iggy Pop classic like Raw Power, Steve Jones' Black Leather, and New Road by The Damned. Where did the arbitrary aggregation of vital v i n y l c o m e from?...The whole project came about courtesy of Duff.

"I have a really cool record collection," GN' R's bassist admitted. "I turned the guys on to The Stooges and the MC5, and stuff like that. Basically, I intro-

duced the material to them and said, 'We should do this, and this, and this.' Axl got real excited and started researching stuff and said, 'We can do this and this and this and that!' Then everybody got into it and asked, 'Can we do this song or that song?' It was very democratic."

"It's a cool record, it's fun. There are no airs about it," admit-

ted Slash.

The bulk of The Spaghetti Incident? was recorded when the Gunners went in to record their Use Illusion Your records, three years ago. As well, tunes have been recorded here and there, for example, the rendition of Johnny Thunders' Can't Put Your Arms Around A Memory was originally done for Duff's solo album, Believe In Me. But Slash and Axl pleaded. "Let's put it on the punk record," so they went in and rerecorded it and here it is...The Spaghetti Incident? in your

Figure, The Spaghetti Incident? is to the Use Your Illusion albums what Lies was to Appetite For Destruction—something to tide you over until more new material is available...but that's where the comparison between the two interim albums ends.

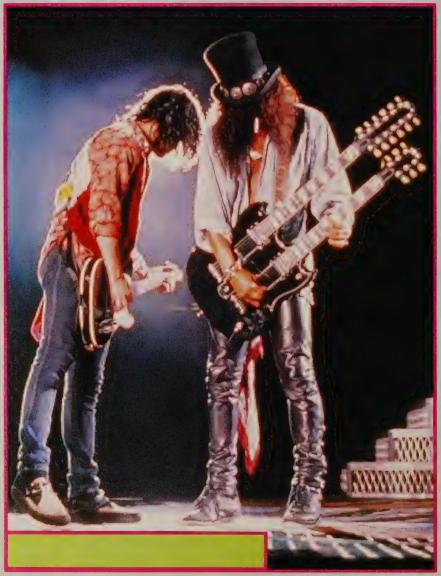
"I would never have thought of this album in the same vein as Lies," noted Duff. "Lies was some songs we recorded when we were drunk. The Spaghetti album is more paying respect to the places we came from."

For those of you who need the guys in the flesh, the documentary for Estranged, the third video in the November Rain, Don't Cry trilogy is now available.

"We had a documentary crew out the whole time we were



BY CAROLINE MELLON



on the road filming everything," noted Axl. "Then we had our director, Annie Moorhan, go through the documented footage that we filmed. We combined reality and fiction tied in with the three videos."

As well, you lucky people are going to have access to a parade of Guns N' Roses solo albums. Already, Duff's **Believe In Me** is out, and that features guest appearances from every Gunner except Axl. Again, Slash, Duff, and drummer Matt Sorum have played on tracks on Gilby Clark's solo album which was recorded in New York last autumn. Slash has no intentions of doing a solo project, saying that he's much happier "playing on everybody else's album" and dropping in on friends in clubs.

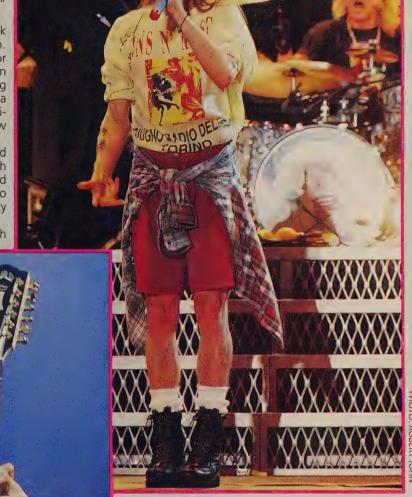
As for Axl, well, there might be some solo work out one day...maybe...it depends what mood he's in.

"I want to do some stuff on my own, but not for my own sense of identity," the notorious frontman declared. "I want to do some things like the song My World on **Use Your Illusion II**. I want to do a project like that with myself and a computer engineer with anyone who wants to be on it—raw expression."

Ask him to elaborate on this one-off project, and Axl mentions that he'd like to create with Nine Inch Nails' Trent Reznor and former Jane's Addiction and current Red Hot Chili Peppers guitarist Dave Navarro (who, if you recall, was once rumored to replace Izzy Stradlin when he quit GN' R).

"Those are the two people I want to work with

Slash



more than anybody else," admitted Axl. "I've talked with Trent about doing this industrial synth thing and if we're able to work it out, we'll do a whole project, or at least one song. And I definitely want to work with Dave on something. I've always been curious to see what it would sound like to have him and Slash on at least one song."

But a solo album is not paramount on Axl's list of projects. He's pretty content not having anyone expecting anything from him at this point in time. He also has no intention of doing a David Lee Roth and using a solo album as a launching pad to become the lone rose.

"It's something I need to get out of my system, but it's not something I want to base my career and future on," Axl concluded. "The bottom line is nothing can come between Slash and I. As long as we have that bond we still have Gun's N' Roses, and however big I get can only help the band. I'm not worried about being pulled in other directions because this is where I'm grounded. I need this in my life. Guns N' Roses is my foundation."

HOTO: ROBERT JOHN

**Axl Rose** 

TO: GENE KIRKLAND

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## THE METAL T

he story of heavy metal is one of music's most fascinating stories—a twisting, turning tale of intrigue and loud guitars. So journey with us back in time as we highlight the major events in hard rock history as we present The Metal Timeline.

## 1969:

- -January: Led Zeppelin is released.
- -February: The band Earth forms with singer/harmonica player John Osbourne, guitarist/flutist Tony lommi, bassist Geezer Butler and drummer Bill Ward.
- -June: After three great albums, Fresh Cream, Disraeli Gears and Wheels of Fire, Cream break up. They release Goodbye.
- -July: Mountain plays first gig at Fillmore West. In August they play second show at Woodstock.
- -August: The Woodstock Music and Arts Festival—Jimi Hendrix steals everybody's thunder with his powerful guitar histrionics.
- -October: Led Zeppelin II with Whole Lotta Love is released.
- -December: Earth changes their name to Black Sabbath and releases self-titled album in Europe.

## 1970:

- -January: The concert film **Monterey Pop Festival** is released, featuring Jimi Hendrix.
- -January: Uriah Heep forms in England.
- -February: Mountain releases **Mountain Climbing** with *Mississippi Queen*.
- -March: Led Zeppelin release III.
- -April: Steppenwolf releases Magic Carpet Ride.
- -June: Grand Funk Railroad release **Live**. -August: Hendrix opens recording studio Electric Ladyland for use by top musicians like Led Zeppelin and the Rolling Stones.
- -September 18, 1970: Hendrix dies of a massive drug overdose in London, England.
- **Black Sabbath** released in the United States.

## 197I:

- -January: Steppenwolf records anti-drug statement with their song, *The Pusher*.
- -February: Grand Funk Railroad turns money into art (and art into money) with their round, silver colored album, **E Pluribus Funk**.
- -February: Mountain releases Nantucket Sleighride.
- -March: Radio Hanoi starts its first radio broadcast with Hendrix' version of *The Star Spangled Banner*, in Vietnam.
- -March: Alice Cooper's first big album, Love It To Death is released.
- -April: Black Sabbath releases Paranoid.
- -June: Scorpions form in Hannover, Germany.
- -October: Uriah Heep releases Look At Yourself.
- -November: Metalheads debate what Led Zeppelin's singing about in *Stairway To Heaven* off the **Zoso** album....or is it **Zofo**?

## 1972:

- -March: The first **Blue Oyster Cult** album debuts with *Cities On Flame*.
- -April: Deep Purple releases **Machine Head**, which nets their biggest hit *Smoke On the Water*.
- -May: Black Sabbath's Iron Man is released.

- -May: Steppenwolf breaks up.
- -June: Alice Cooper releases School's Out.
- -September O'Uriah Heep releases **Demons & Wizards** and **Magician's Birthday**.
- -October: Ian Gillan quits Deep Purple, and David Coverdale joins the
- -December: Thin Lizzy forms early in the year, but on December 31, guitarist Eric Bell collapses on stage and is replaced by two guitarists, Scott Gorham and Brian Robertson.

## 1973:

- -January: Kiss play their first gig at the Coventry Club, Queens, NY. :-March: Led Zeppelin's **Houses of the Holy** hits record stores.
- -May: Jeff Beck forms a supergroup with former members of Vanilla Fudge—Tim Bopgert and Carmine Appice, and release **Beck, Bogert** and **Appice**.
- -June: Aerosmith's debut album is released with the hit *Dream On.*-July: Former members of Free, Mott the Hoople and King Crimson unite to form Bad Company. The group's lead signer, Paul Rodgers, becomes one of the most influential blue-eyed soul singers in metal history.
- -July: Alice Cooper releases Billion Dollar Babies.

Ace Frehley

helped rocket

Kiss to the top.

-October: Ted Nugent releases Call of the Wild on his own label, Discreet.



- -February: Kiss' debut album released. The next day they make their TV debut on Don Kirshner's rock concert.
- -February: Deep Purple releases **Burn.**
- -March: Bad Company release self-titled debut.
- -April: California Jam, the first madefor-TV rock festival, features Deep Purple, Black Sabbath, ELP and others.
- -April: Rush forms, and release their own album, **Rush** on Moon Records in Canada, and then get a major deal with Mercury.
- -May: Judas Priest release their first album **Rocka Rolla**.
- -August: Kiss release **Hotter than Hell.**September: BTO **Not Fragile**.
- -November: Queen releases **Sheer Heart Attack**.

## 1975:

- -January: Rush releases Fly by Night as their major label debut.
- -February: Led Zeppelin's **Physical Graffiti** is released on the band's recently created label, Swan Song.
- -April: Alice Cooper presents his first TV special, **Welcome to my Nightmare**.
- -April: Aerosmith releases Toys In The Attic.
- -May: Kiss release **Dressed to Kill** with *Strutter* and *Deuce*. On September 10 they release **Kiss Alive** with *Rock and Roll All Night*
- -May: Fired from Hawkwind, Lemmy forms Motorhead, a band he named after the last song he recorded with his former group.
- -July: Ritchie Blackmore quits Deep Purple to form his own group, Rainbow, he's replaced by former James Gang member Tommy Bolin. Ronnie James Dio becomes the singer for Rainbow.
- -August: Thin Lizzy puts out Jailbreak.
- -December: Alice Cooper becomes the first rock star to headline in Las Vegas when he plays at the Sahara Tahoe Hotel.

## 

## 1976:

-January: Kiss release Destroyer and Rock And Roll Over, and Alive II

-February: Ted Nugent puts out : Free For All and Cat Scratch Fever

-March: Aerosmith release Rocks.

-May: Bassist Steve Harris forms Iron Maiden in London.

-June: Rush releases their epic album, 2112

-June: Judas Priest releases Sad Wings of Destiny.

-October: Led Zeppelin releases album and concert movie Song

Remains The Same.

-December 4: Tommy Bolin quitarist for Deep Purple dies of a drug overdose in

-December. Ace Frehley is injured when he touches a short-circuited railing light that had fallen to the floor during a Kiss concert in Lakeland, FL. He recovers 10 minutes later and finishes the show.

## 1977:

-January: Kiss wins a Peoples' Choice Award

-February: Accept forms in Cologne, Germany.

-March: Gary Moore replaces Brian Robertson in Thin Lizzy.

-April: Judas Priest releases Sin after Sin which features of cover of folkie Joan Baez' song, Diamonds and Rust,

May: Heart releases Little Queen with Barracuda.

-November: Joe Elliott, Rick Savage and Pete Willis, plus drummer Tony Kenning have their first rehearsal in a spoon factory in Sheffield, England. They will become Def Leppard.

-December: Angel releases White Hot,

and appears on TV's American Bandstand, playing The Winter Song, followed by guitarist Punky Meadows performing Rudolph The Rednosed Reindeer.

## 1978:

-January: Ozzy Osbourne rejoins Black Sabbath, replacing his own replacement Dave Walker. By the end of the year Ozzy quits for the final time, and is replaced by Rainbow's Ronnie James Dio. Graham Bonnett becomes the new singer for Rainbow.

-January: David Coverdale forms Whitesnake; in June they release an EP called **Snakebite**.

-February 10: Van Halen is released.

-March: Boston release self-titled debut.

-April: Nikki Sixx sells his guitars to get money to move from Seattle to L.A. There he joins a band called London.

-May: Stephen Pearcy starts to assemble Ratt; by 1981 the lineup is complete.

-July: Kiss release Double Platinum.

-September: Each member of Kiss release a solo album.

## 1979:

-January: The Canadian Government officially declares Rush as "The Canadian Ambassadors of Music.

-February: Judas Priest release Hell Bent For Leather. -March: Bad Company release Rock'N'Roll Fantasy.

-March: Van Halen II is released.

-August: Led Zeppelin's In Through the Out Door is released.

-August: AC/DC's Highway to Hell is released.

-September: Joe Perry leaves Aerosmith to pursue a solo career; he releases the album Let The Music Do The Talking.

-September: Kiss release **Dynasty**.
-December: Iron Maiden release their demos, **The Soundhouse** 

Tapes and snag a deal with EMI Records.

## 1980

-January 19: AC/DC singer Bon Scott dies of alcohol poisoning in

-March Def Leppard release their first album, On Through The Night.

-April Judas Priest release British Steel

-May Peter Criss guits Kiss. He's replaced by Eric Carr.

July AC/DC's Back in Black is released. -September: Jimmy Page discovers John Bonham's lifeless body, after the drummer had a major drinking spree in Page's home. -October: Van Halen release Women And

Children First.

-October: Saxon release Wheels of Steel.

-December: Led Zeppelin's surviving members Robert Plant, John Paul Jones and Jimmy Page announce, "We wish it to be known that the loss of our dear friend and the deep respect we have for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were"



Judas Priest: The best of metal's

"second generation"

Iron Maiden: Storming out of England to take on the world.

## 1981:

-August 5: The movie, Heavy Metal premiers with songs by Sammy Hagar, Black Sabbath, and Blue Oyster Cult

-March: At a record company marketing meeting for Ozzy Osbourne's Blizzard of Ozz Ozzy bites the head off a live dove. In October of that year, he releases Diary of a Madman.

-March: Paul Dianno leaves fron Maiden and is replaced by Bruce Dickinson.

-April: Judas Priest release Point Of Entry.

-May: Motorhead release No Sleep Till Hammersmith.

-June: Billy Squier releases Don't Say No.

-June: Triumph release Allied Forces

-July: Def Leppard releases High'N'Dry.

-October: Nikki Sixx and Tommy Lee form Motley Crue. In June of the following year the group releases a single, Stick To Your Guns/ Toast Of The Town.

## 1982:

-January: Ozzy hospitalized with rabies after he bites the head off a dead bat thrown on stage by a rabid fan in Des Moines, lowa.

-January: Ace Frehley leaves Kiss. He's replaced by Vinnie Vincent.

-March 19: Randy Rhoads killed in plane crash in Florida.

-April: Iron Maiden releases Number Of The Beast.

-May: Twisted Sister release their first lp Under The Blade.

-May: Kevin DuBrow reforms Quiet Riot with Rudy Sarzo, Carlos Cavazo and Frankie Banali.

-June: Axl Rose leaves Lafayette, Indiana for good and moves to "the jungle" of L.A.

-September: Ozzy Osbourne release Speak of the Devil.

-September: Motley Crue release Too Fast For Love.

September: The release of Metal Massacre I, a compilation which includes early recordings by Metallica, Ratt, Bitch, and a band called Steeler which featured Yngwie Malmsteen and Ron Keel.

## 1983

-January: Young New Jersey-based rock and roller Jon Bon Jovi wins a contest by a New York City radio station, and the prize is to have a song of his on a compilation album; the song Runaway receives lots of local radio exposure in the winter of '82-83.

- January: Def Leppard's Pyromania is released January 20.

-February: Quiet Riot releases Metal Health, sells four million copies.

-March: John Sykes joins Thin Lizzy.

-April: Queensryche releases their

own EP, Queensryche.

-May: Ratt releases their own EP; by July they're signed to Atlantic Records.

-June: Accept release Balls To The Walls.

-June: Kiss release Lick It Up.

-July: Metallica's first album, Kill 'Em All, is released.

-July: Bon Jovi signs a record deal with PolyGram.

-September: Motley Crue release **Shout At The Devil** 

## 1984

-January: Van Halen release 1984 -March: Judas Priest releases

Defenders Of The Faith.

-April: Queensryche release The Warning.

-June: Ozzy Osbourne is sued by the parents of a son who killed himself while listening to Suicide Solution. By the end of the decade he's

absolved of any wrongdoing.

-June: Joe Perry and Brad Whitford see Aerosmith at a show in Boston's Orpheum theater and decide to rejoin the band. A year later their album Done With Mirrors is released.

Nirvana:

Forerunners of the

Seattle Sound.

-June: Twisted Sister's Stay Hungry is released.

-July: Bret Michaels, Rikki Rockett and Bobby Dall move from PA. to L.A.,

-August: W.A.S.P. land a record deal with Capitol Records, and present the label with a song, Animal, which contains "the f-word." The company rejects the song, so the band releases it on its own, and it becomes a favorite of the heavy metal underground.

-October: Ratt has a big hit with Out Of The Cellar.

-December 8: Hanoi Rocks drummer Razzle is killed in a car driven by

-December 31: Rick Allen loses his arm in a car accident.

## 1985

-March: Motley Crue release Theater of Pain.

-March: Poison record Look What The Cat Dragged In in 12 days, and release the record the following year.

-May: Stephen Pearcy bares almost everything in **Playgirl** Magazine.

-June: Guns N' Roses "finalize" their lineup and name—Izzy Stradlin,

Axl Rose, Duff McKagan, Slash, and Steven Adler. -June: After recording a solo EP, Crazy From The Heat, David Lee Roth leaves Van Halen. Sammy Hagar becomes the new Van Halen. frontman.

-June: Slayer release **Hell Awaits** which brings them to the attention of a hungry, young record producer, Rick Rubin.

-July: At Live Aid, Ozzy Osbourne sings with Black Sabbath, Jimmy Page plays with Robert Plant, John Paul Jones and drummer Phil Collins (of Genesis), and Judas Priest share drinks with Joan Baez, who's also on the bill.

-August: The PMRC takes a stand against heavy metal, to which Dee

-September: Slayer release Hell Awaits, which brings them to the

## 1986

-March: Van Halen's 5150 is released.

-March: Guns N' Roses sign a record deal with Geffen Records.

-April: Megadeth release Peace Sells... But Who's Buying.

-May: Metallica release Master Of Puppets.

-September 26: Bassist Cliff Burton killed in bus accident when Metallica is on the road in Europe. A few weeks later Flotsam And

August: Bon Jovi release Slippery

When Wet.

September: Queensryche release

Rage for Order.

October: The Vinnie Vincent Invasion, led by the former Kiss guitarist, starts touring. The band's lineup includes Dana Strum and Mark Slaughter.

-October: After a three year break, Alice Cooper makes a comeback with albums, Constrictor and Raise Your Fist; his band that includes Kip Winger and Kane Roberts.

-December: Live Like A Suicide is released on G N'R's own label, Uzi

Suicide.

1987

-January: Cinderella releases their debut album, Night Songs and

tours with Bon Jovi.

-March: Whitesnake's Whitesnake album is released.

-April: Ozzy releases Tribute in honor of Randy Rhoads.

-April: Def Leppard release Hysteria.

-May: Nirvana forms, and play their first gig at a house party in Raymond, WA.

-June: Motley Crue release Girls Girls.

-July: Guns N' Roses Appetite For Destruction is released.

-September: The Cult release Electric. -September: Kiss release Crazy Nights.

-October: Aerosmith have a successful comeback with their album, Permanent Vacation

## 1988

-February: Quiet Riot leave Kevin Dubrow stranded in a Hawaii hotel, and hire a new singer, Paul Shortino; the band records one last album before they call it a day.

-April: Megadeth release So Far....So Good...So What!

-April: Poison release Open Up And Say ...ahh.

-May: Skid Row release debut self-titled single, and tour with Bon

-May -August: Monsters of Rock finally tours in America with Metallica, Dokken, Van Halen, Kingdom Come, and Scorpions.

-June: Slaver's South of Heaven is released.

-July: Jimmy Page, Robert Plant, John Paul Jones, plus Jason Bonham perform together at Atlantic Records' 25th Anniversary in New York City.

-September: Bon Jovi release New Jersey.

-September: Queensryche release Operation: mindcrime.

-October: Vinnie Vincent Invasion release their last album, All Systems Go—it's the first major album with Mark Slaughter's singing.

-November: G N' R Lies is released: this disc is a combination of the group's Live Like A Suicide EP and recently recorded live material.

## 1989:

 -February: Jethro Tull beats Metallica to win the first ever heavy metal Grammy award.

-February: Lita Ford releases breakthrough album, **Lita** which features a duet with Ozzy Osbourne. *If I Close My Eyes* .

-May: Faith No More release The Real Thing.

-June: Tesla release The Great Radio Controversy.

-August: Def Leppard release **Hysteria**.

-September: Aerosmith release Pump.

-November: Axl Rose announces Guns N' Roses is disbanding on

stage in Los Angeles. Within weeks he changes his mind.

## 1990

-January: Motley Crue releases their largest selling album, Dr. Feelgood.

-February: Tesla perform acoustic dates in five U.S. cities. The best of these recordings become an album, Five Man Acoustical Jam, released in October.

-April: Dana Strum and Mark Slaughter form Slaughter and release their debut, **Stick It To Ya'**.

-March 19: Mother Love Bone frontman Andrew Wood dies from a drug overdose.

-May: Black Crowes release first album,

Shake Your Money Maker.

-July: Queensryche release **Empire**, which yields a big hit *Silent Lucidity* .

-Jon Bon Jovi releases a solo album, the soundtrack for the movie, **Blaze Of Glory**.

-September: Dave Grohl joins Nirvana.

-October: Warrant's showstopping Cherry Pie becomes the top-requested video on MTV

but two years later the channel denounces it as one of the worst videos of all time.

-November: Scorpions release **Crazy World**, which has *Wind of Change*, their first big, topical song.

-November: A former bandmate of Red Hot Chili Peppers' Anthony Kiedis tells a gas station attendant that a Seattle band's looking for a singer. The attendant listens to the tape, writes songs, and records a demo. A week later he's rehearsing with the band. His name is Eddie Vedder, and the band becomes Pearl Jam.

## 1991:

-January: Steve Clark dies which, according to Def Leppard's official biography, was "caused by an accidental combination of alcohol, anti-depressants and the painkillers he was taking after cracking three ribs in a fall."

-February: Geffen Records signs Nirvana.

-March: Members of Soundgarden and Pearl Jam record and release **Temple Of The Dog**.-

-June: Jane's Addiction headlines the first Lollapalooza tour.

-August: Metallica has the largest record release party ever...in Madison Square Garden for **Metallica**.

August: Pearl Jam's Ten is released.

-September: Guns N' Roses release Use Your Illusion I and II.

September: Nirvana's **Nevermind** is released, and within three weeks is a gold record.

-November 24-Freddie Mercury and Eric Carr each die after lengthy illnesses.

-December: C.C. DeVille quits Poison. He's replaced by Richie Kotzen.

-December: Izzy Stradlin quits Guns N' Roses.

## 1992:

-January: Nirvana's **Nevermind** is the number one album, and they play **Saturday Night Live**.

-February: Motley Crue fires Vince Neil after renewing their megabucks contract also with Elektra records. Neil's replaced by The Scream's John Corabi.

-February: Vince Neil starts work on a solo project, first recording a Tommy Shaw and Jack Blades collaboration, You're Invited But Your Friend Can't Come for the movie Encino Man.

-April: Anthrax fires singer Joey Belladonna after signing deal...also with Elektra.

-April: Metallica, Def Leppard, Spinal Tap, Extreme and others take part in the **Freddy Mercury Concert For Life** to raise money and awareness to fight AIDS.

-July Pearl Jam, Soundgarden and Ministry are on Lollanalooza II.

-August After signing a record deal with Atlantic Records,

California's Mighty Joe Young discovers a blues singer owns the name, and change their's to Stone Temple Pilots. Soon they release their first LP, **Core**.

-August! After James Hetfield burns his hands on stage in Montreal, Guns N' Roses leave, complaining about the P.A system. This move provokes massive riots from the audience. Three weeks later Hetfield is back in concert. Ultimately Metallica plays a makeup date for Montreal, but Guns N' Roses doesn't.

-September: Definition Definition Adrenalize.

-November 19: "In the first of the St. Louis law suits against Axl Rose, he's sentenced to two years probation and ordered to make \$50,000 in charitable donations.

-December Rob Halford quits Judas Priest, and forms Fight.



PHOTO: LIZA LEEDS

## 1993:

-February: Bruce Dickinson announces he's left Iron Maiden for solo career. Maiden releases two live albums.

-April: 'Anthrax, featuring former' Armored Saint singer John Bush, release **Sound of White Noise**.

-February: Megadeth's **Countdown to Extinction** enters charts at Number Two, but group leader Dave Mustaine isn't happy about it; he says he would be if the album entered at Number One.

-June: Jackyl's Jesse James Dupree lets it all hang out in **Playgirl**.
-September: "Heavy mellow"—Rockers are now recording songs

by folk singers. Mr. Big covers Cat Stevens' Wild World and Ugly Kid Joe has a hit with Harry Chapin's Cats in the Cradle, but C.C. DeVille's cover of Hank Williams' Hey Good Lookin', unfortunately, doesn't catch on.

-May-July: **Lollapalooza III** is the big summer tour with Primus, Alice In Chains, Tool, Babes In Toyland and Rage Against The Machine.

-July: Stone Temple Pilots' Core goes triple platinum.

-August: White Zombie finally has a hit record, La Sexorcisto Devil Music, thanks to MTV's Beavis & Butt-head.

October: Steven Adler wins a judgment against G N' R for \$2.3 million in back pay he should have earned from the band.

-September: Nirvana's In Utero is released.

-November: Pearl Jam's **Vs**. enters the charts at Number One, and in the first week sells 950,000 copies—a record number.

## 1994:

-January: After firing Richie Kotzen, Poison hires upstart guitarist Blues Saraceno and write their fifth album in Florida.

-March: Blue Murder release Nothing But Trouble.

-Soundgarden release Super Unknown

-Motley Crue release Motley Crue.

-Coverdale reforms Whitesnake with Adrian Vandenberg, Rudy Sarzo and Tommy Aldridge.

-After quitting Warrant a year earlier, frontman Jani Lane rejoins the band.

## THE ULTIMATE

o you think you know everything about heavy metal, huh? Well, if you've been faithfully reading the pages of Hit Parader over the years, maybe you do. Here's your chance to find out exactly how much of a metal expert you really are. Take a shot at our Ultimate Heavy Metal Quiz and see how you rate.

1. What was Black Sabbath's original name?

- 3. Name the separate bands started by the Yardbirds' three quitarists directly after leaving that group.
- 4. Skid Row's Sebastian Bach hails from what northern town?
- 5. Motley Crue's debut album, Too Fast For Love, originally appeared on what record label?
- 6. Who preceded Bruce Dickinson as the vocalist of Iron Maiden?
- 7. What was Lars Ulrich's career goal prior to forming Metallica?
- 8. Name Def Leppard's original guitar duo.
- 9. Jon Bon Jovi and Richie Sambora first met at a concert by which Bay Area band?
- 10. Which '50s tune was a big hit for Blue Cheer in the late



- - 11. What was Gene Simmons' profession before he joined Kiss?
  - 12. What all-girl band did Lita Ford perform in before launching her solo career?
  - 13. Which ex-Kiss guitarist gave vocalist Mark Slaughter his first big
  - 14. From which legendary band did UFO "steal" guitarist Michael Schenker?
  - 15. What band did Megadeth's Dave Mustaine first record with?
  - 16. Vocalist David Coverdale's first album was made with which famous British band?
  - 17. The original members of Poison all hail from which state?
  - 18. What was the original name of the Stone Temple Pilots?



23. Who replaced Randy Rhoads in Ozzy Osbourne's touring band following the former's tragic death?

24. What model of guitar did Jimi Hendrix help popularize?

25. Name the record label on which Def Leppard's Getcha Rocks Off EP originally appeared.

26. What famous comedian appeared in Ratt's Round And Round video?

27. Which British band first recorded Quiet Riot's hit, Cum On Feel The Noize?

28. What is Vince Neil's real last name?

29. Who replaced Ritchie Blackmore when he left Deep Purple?

30. What was the name of Ronnie James Dio's first band?



19. Name all the members of Queensryche.

20. On what instrument did Eddie Van Halen begin his musical career?

21. What was the name of Joe Perry's solo band during his exile from Aerosmith?

22. Who was the original vocalist in AC/DC?



26-30 right: You must be Ozzy's illegitimate child!, 20-25 right: You're a metal maniac!, 15-19 right: You know your stuff. 10-14 right: It's time to do a little metal homework., 5-9 right: Maybe you'd prefer listening to some rap? 0-4 right: Popular Mechanics is in the next aisle.

30' EH

79 Johnny Bolin

28 Wharton

27. Slade

26. Milton Berle

25. Bludgeon Riffola

24. Fender Stratocaster 23. Bernie Torme

22, Bon Scott

21 The Joe Perry Project

OUBIG OZ

Rockenfield

Michael Wilton and Scott

Decemo, Eddie Jackson,

19. Geoff Tate, Chris

18. Mighty Joe Young 17. Pennsylvania

16. Deep Purple

15. Metallica

14. The Scorpions

13. Vinnie Vincent

12. The Runaways

11. Teacher sania aminammus 01

9 Journey

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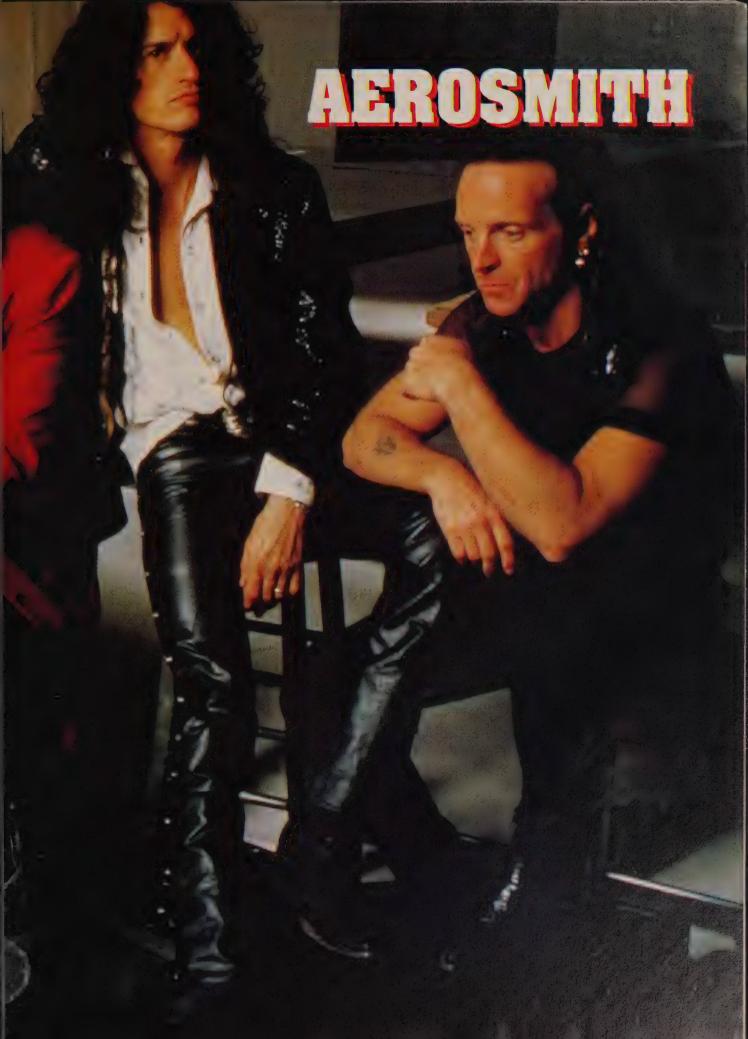
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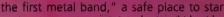
## THE STORY OF THE SOUID THAT SHOOK THE WORLD

"As long as there are kids who are pissed off, heavy metal will live on."

ver since the day Steppenwolf growled of "heavy metal thunder" in their classic late '60s biker anthem Born To Be Wild, heavy metal has been part of the world's musical lexicon. During its 25 year life span the metal form has gone through good times and bad, but it has always survived to fight another day. As the metal madman, Ozzy Osbourne once said, "as long as there are kids who are pissed off and have no real way of venting that anger, then heavy metal will live on. No truer words have ever been spoken because for many a teen of the '60s, '70s, '80s and '90s, metal has represented something more than a mere musical form; it has been a source of inspiration and motivation, a welcomed source of salvation in an often troubling and confusing period in one's life. Quite simply, for more than 25 years heavy metal has been the sound of an era, the music three generations of rockers have grown up listening to. Heavy metal has been the clarion call to the teen-aged masses, extolling them to arise and be heard.

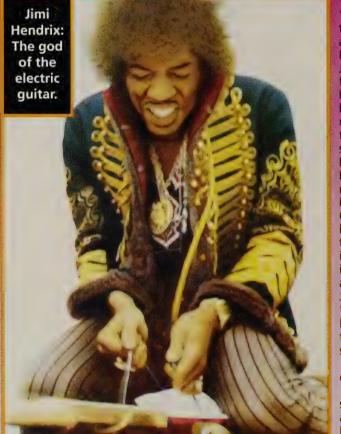
"Man, if it wasn't for rock and roll-real loud, obnoxious rock and roll-I don't know what would have happened to me," Aerosmith Steven Tyler said. "That stuff saved my life when I was a kid, and I've got to believe that the music we've made over the years has had the same impact on kids over the last 20 years. The Yardbirds, early Zeppelin, the Stones, that's what did it for me when I was young. Today kids have all the great music of the past to get into plus all the new groupsthey're real lucky about that."

While countless debates can be started by asking a true metal aficionado, "who was BY ROB ANDREWS



the first metal band," a safe place to start seems to be with the Yardbirds, the seminal mid-60s British band that during their five-year career featured a trio of legendary guitarists Eric Clapton, Jeff Beck and Jimmy Page. Clapton was the first to leave (to be replaced by Beck who was soon joined by Page in one of rock's most incredible two-quitar tandems), and after a short stint with John Mavall's Blues Breakers, he joined up with bassist Jack Bruce and drummer Ginger Baker to form hard rock's first "supergroup", Cream. While that band only lasted for a little more than three years before breaking up in 1969, the overwhelming intensity of their live showsas well as classic songs like Sunshine Of Your Love and White Room-almost singlehandedly paved the way for the metal onslaught that was soon to follow.

"Cream was very simple in design," Bruce explained. "We basically took old blues songs and rearranged them and then over-amplified them. It was an excellent formula.



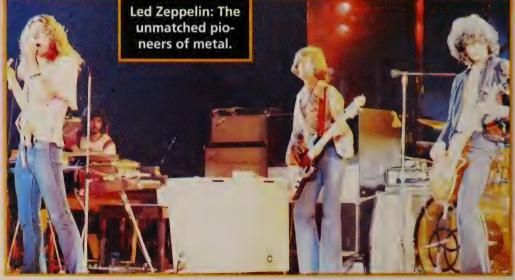


PHOTO: JEFFREY MAYE



We were able to work that for about three years before it began to run out of steam. I've been told that we were the original heavy metal band, but I don't know about that. Much of the metal that followed was little more than three chords—Cream was much more than that."

In the wake of Cream, hard rock acts on both sides of the Atlantic began to flourish. In England, Jimmy Page, the sole remaining member of the Yardbirds, decided to cash in on a

lucrative Scandinavian tour contract, so he hired three unknown musicians to form a New Yardbirds. Those musicians, vocalist Robert Plant, bassist John Paul Jones and drummer John Bonham did indeed play one tour as the New Yardbirds before they decided to take a new direction and a new name-Led Zeppelin. Utilizing many of the "overam-plified blues" concepts first explored by Cream (and even used prior to Zeppelin by another Yardbirds "splinter" band The Jeff Beck Group) Zeppelin was an instant sensation.

While critics at first panned them for their supposed lack of imagination and their dependence on ear-splitting volume, millions of fans around the world instantly told Page that he had hit the musical mother lode.

"Led Zeppelin was something very special," Page stated. "We were definitely ahead of our time. The media, except for a very few enlightened souls, couldn't figure us out. They had grown to expect the Beatles. Led Zeppelin was certainly not that."

At the same time that Zeppelin was setting the world on fire in England, a young, black guitarist by the name of Jimi Hendrix was doing/much the same thing in America. Though he had originally needed to travel to England to attain recognition, by the time the debut album by the Jimi Hendrix Experience was released in 1967, the world was already his oyster. His burning, searing guitar lines, outrageous stage moves and netherwordly personality became symbols of the late '60s, and set standards against which rock's guitar gods have since been measured

"Hendrix was magic," the Who's Pete Townshend recalled. "After the first time I saw him in a London club I didn't want to pick up my guitar for a week. That's how overwhelming his talent was. There still has never been anything else like him. They've tried, but the best they can do is capture perhaps one element of what he was about."

By the beginning of the '70s, hard rock began to go through

a period of transition. The success of Led Zeppelin had opened the flood gates to many pretenders to the metal crown, many of whom like Uriah Heep, Grand Funk Railroad, Iron Butterfly and Blue Cheer (called by some "the original Metallica" due to their appearance and sound) proved to be little more than one-hit wonders. Butterfly's Inna Gadda Da Vida, a 12-minute-plus opus, gained most of its notoriety for being the song that disc lockeys on the then-burgeoning FM rock radio format would play when

they needed to go to the bathroom. On the other hand, bands like Mountain, Deep Purple (who had evolved into a metal band from a classically-tinged pop ensemble) and most importantly Black Sabbath, began to give the metal form both depth and variety. Mountain, featuring 300-pound guitarist Leslie West, was a pure-andsimple Cream power-trio rip off, even down to having one of that band's producer, Felix Pappalardi, double as Mountain's producer/bassist. Purple quickly stepped out of the large shadow cast by Zeppelin on the strength of their chart-topping singles like Smoke On The Water, and the show-stopping stage ability of guitarist Ritchie Blackmore.

Unquestionably the most important of these "second generation" metal bands, however, was Black Sabbath, a four-man unit from Birmingham, England, who took metal to its logical roots. Taking their name from an old Boris Karloff horror flick, they played the slowest, loudest most chilling riffs ever heard. In guitarist Tony lommi and vocalist Ozzy Osbourne, the Sabs had a one-two punch







that could rival even Plant and Page— perhaps not in talent but certainly in charisma and motivation. While they were originally dismissed as little more than a bad joke, by the time the mid-'70s arrived, Sabbath were serving as a primary influence on the next generation of metal madmen.

"Sabbath was just four guys who hung out and who had a lot of energy," Osbourne said. "There wasn't any great artistic vision on our part. We just wanted to make loud music. We didn't know what we were starting. When we did our first album in two days, we didn't even know what the words 'heavy metal' meant."

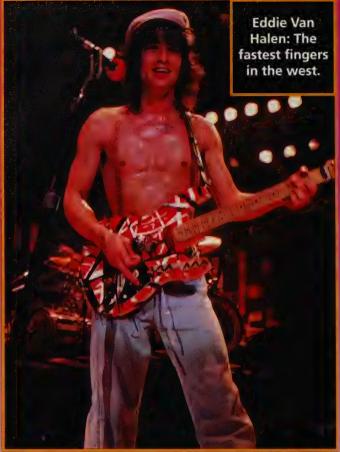
Two American bands directly influenced by this onslaught of Brit metal in the mid-'70s were a pair of young East Coast acts—Kiss and Aerosmith. Kiss drew upon the power riffing style of Sabbath as

the foundation for their style, but they quickly evolved into something much more than that. Creating elaborate stage personas complete with Kabuki-style face paint and highly-stylized stage costumes, Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss became the first true kings of American metal. Their style was simple yet sweet, an intoxicatingly fun amalgam of power and pure radio pap. Aerosmith on the other hand, were more heavily influenced by the blues-powered work of the Yardbirds and Zeppelin. Their music was more complex and emotive, yet at its heart was still the good-time sensibility that has always served to separate American metal from its European equivalent. In frontman Steven Tyler, Aerosmith had their answer to Jagger and Plant, a rubber lipped showman whose powerful voice belied his energetic and slightly clownish stage manner.

"When Kiss started out we had no idea how big it would become," Stanley said. "But who could have imagined that? But right from the start we demanded that people notice us. We didn't care if they loved what we were doing or hated it—as long as they noticed. And, believe me, they

did."

Following the success of Kiss and Aerosmith in the mid-70s, metal seemed to go into a decline on both sides of the Atlantic—with a few notable exceptions. Hailing from Australia came a band soon to be known as the Thunder From Down Under, AC/DC. Fronted by the "demonic



Iron Maiden's Bruce
Dickinson: Helping
launch the New
Wave Of British
Heavy Metal.

schoolboy," Angus Young, AC/DC with a sound and style that was pure blood, sweat and tears. Record labels, however, despite by hard rock acts, seemed to shun metal's "crude" form, believing singer/songwriters like James Taylor or the Eagles were better for their corporate image. One of the few bands to survive this "metal purge" of the mid-'70s was another band from Birmingham, England that had grown up worshipping Sabbath-Judas Priest was the name and hot rocking was the game. From the very start Priest was a lean, mean metal machine, a doublebarreled quitar attack that had learned lessons at the knee of Zeppelin and Sabbath and was determined to take metal one more step up the evolutionary ladder It's been said that if Judas Priest had failed to sell albums and pack concert halls around the world, heavy metal as a major label entity might have died for years to come.

"I don't know if I'd want a burden like that placed on our shoul-

ders," Priest's guitarist K.K. Downing said.
"Certainly back then we weren't aware that we were carrying the metal banner. We were just following in what had already become a noble British rock tradition."

Things remained tough for hard rock bands for the next few years, then in 1977 out of the west road a band sporting the fastest fingers ever to touch an electric quitar. They were young, they were fresh, they were outrageous, they were Van Halen. Never before had the rock world seen such a perfect balance between the artistic brilliance of quitarist Edward Van Halen and the comical buffoonery of frontman David Lee Roth. Almost single handedly Van Halen ripped the pretentious face off of rock and roll, replacing it with a highly accessible style that was to prove to be the springboard for a West Coast metal revolution that was soon to follow.

In many ways, VH was the first "modern" metal band, a group designed to play arenas, show up on MTV, and pout for magazine covers with equal aplomb. They were the band upon which the metal empire of the next decade was built.

"We had listened to all the bands from before, Zeppelin, Sabbath, the Kinks, Cream, all of 'em," Eddie Van Halen said. "We borrowed some things from each of 'em, and then threw in all of our own stuff. Ethink we eventually moved more

changes day-by-day, but there certainly have been some in our appearance. Thankfully, the music has stayed consistently strong throughout the years."

Almost as an answer to the New Wave
Of British Heavy Metal, by the early '80s
America was undergoing a West Coast Metal

Explosion Bands like Motley Crue and Ratt lead the charge up the charts that was based, in many cases, as much upon the outrageous looks these bands presented as on their often questionable artistic talent. While the Crue quickly established themselves as head and shoulders above the rest of their Los Angelesbased brethren, it didn't stop the record labels from moving in like a pack of hungry wolves to devour every band that had mousse in their hair, a quitar in their hand and tight pants on their ass. Groups like Quiet Riot, Black 'N Blue, W.A.S.P., Rough Cutt, L.A. Guns, Whitesnake

(an international unit based in L.A.) and Dokken proved, despite the occasional commercial breakthrough, to be little more than footnotes in rock and roll history books, despite big budget record deals and plenty of media push. The West Coast Metal Explosion was the first musical movement that lived and died not on radio or magazine exposure, but rather when and if the new powerthat-be, MTV, would give them a push. While some of the movement's participants, groups like Poison and Warrant, proved to be a definite step above the rabble, by decade's end they too were suffering from what one wag described as "terminal mousse abuse."

"When L.A. really started to happen it was

just the most incredible time of my life," Ratt's Stephen Pearcy said. "We'd hang out with the guys in Motley and the people from other bands, and it was like a non-stop party. Back then we didn't really think about platinum albums and headlining tours. We were just having fun. I think that attitude carried over to the music, and was always a big part of its appeal."

At the height of the L.A. movement in 1986, a different kind of band suddenly started popping up on stages all across town. They didn't look, act or sound like anyone else on the



towards developing a style of our own, but some of those influences always stay with you."

In the wake of the dreaded disco and singer/songwriter movements of the late '70s, rock and roll fans around the world started to revolt. In England, they turned their attention towards the searing punk sounds of bands like the Sex Pistols, but soon they riveted their focus on a series of young, talented metal bands like Iron Maiden, Def Leppard and Saxon who seemed to be coming from all parts of the United Kingdom to reenergize the music scene in their own way. This movement soon began to be called The New Wave Of British Heavy Metal, and the ramifications of that scene are still being felt today. Certainly anyone who hasn't been living in a cave off the coast of Sumatra for the last 15 years is well aware of the accomplishments of Leppard and Maiden, two seminal bands who remain as vital in 1994 as they were in 1980. With Leppard drawing upon the more commercial "power pop" side of the metal spectrum and Maiden utilizing a more heavy handed approach, the two served as a yin-yang double-edge sword to once again draw the masses to metal's beckoning call And despite a series of setbacks that have seen Leppard suffer

through a number of tragedies, including the death of founding member Steve Clarke, and Maiden fight on despite a near-continual search for new members (there have been 12 different Maiden members at last count), both bands amazingly remain near the peak of their artistic and commercial powers.

"It's hard to believe that we've been at this for 15 years now," Leppard vocalist Joe Elliott said. "The time goes by so quickly. I look back at the early photos of us, and even the early videos and I've got to laugh. You never notice the



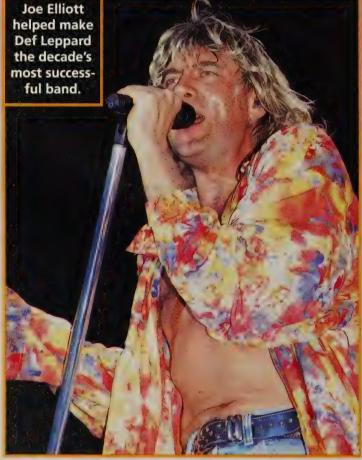
scene—or anyone else ever for that matter—and a rumbling soon started through the rock and roll underground that these five unsavory characters known collectively as Guns N' Roses were gonna be HUGE. That predication proved to be more than accurate because soon after the release of their debut album, Appetite For Destruction, vocalist Axl Rose, guitarists Izzy Stradlin and Slash, drummer Steven Adler and bassist Duff McKagan emerged as the single most potent force in rock. That disc proceeded to sell more than 10. million copies and all the while Axl and the boys ruffled more feathers, caused more controversy and pleased more fans than just about any band in history. But that was all in a days' work for these guys.

"People seem to believe that we plan everything that we do," McKagan said. "We never set out to cause any problems, that's for sure. When Axl jumps into a crowd or says something controversial it's just him acting on the spur of the moment. You can't plan being in a band like Guns N' Roses—it just hap-

pens."

Another band that things "just happened" for toward the tail end of the '80s was Metallica, a group who for many was the perfect evolutionary descendent of metal's most bone crunching units. Despite their inability to garner any major record label support at the beginning of their career, these San Francisco natives initially turned their attentions to Europe where their first independently released album helped them "back door" into the American market. They soon released a string of earth shaking albums like ...And Justice For All and Metallica that catapulted them to the very apex of the metal mountain. For millions of hard rock fans, Metallica was the ultimate metal band, a group that never compromised their principles and ideals while reaching a preeminent position in their chosen field. While their precedentshattering efforts soon opened the doors for a variety of "thrash" and "hard core" bands ranging from



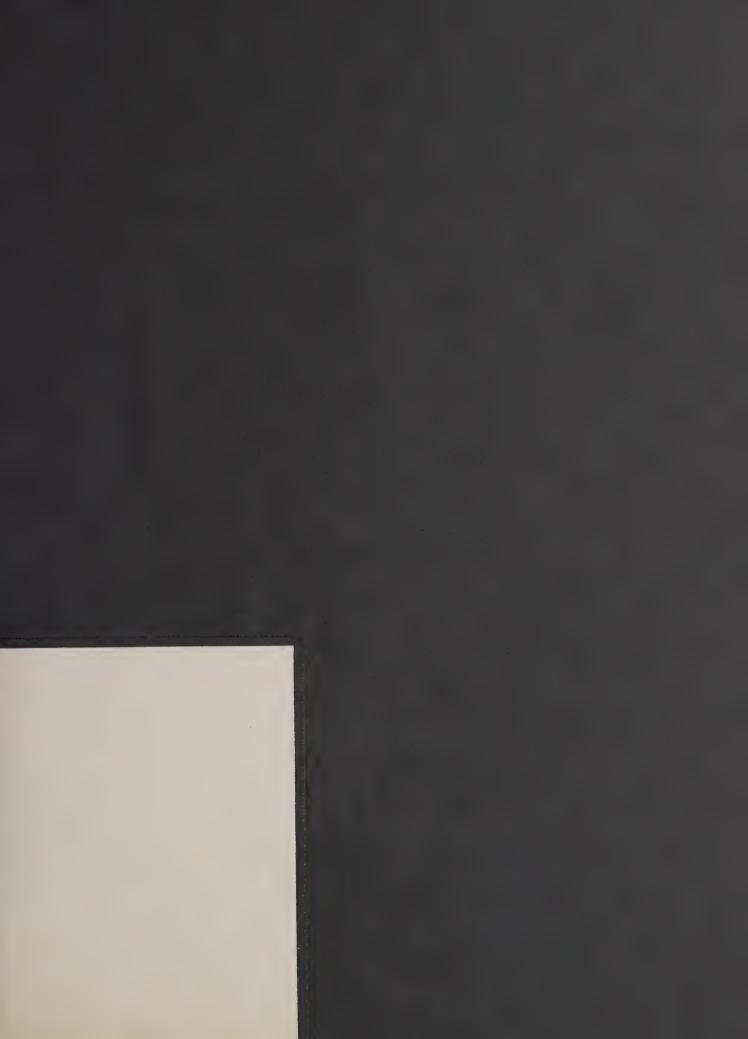


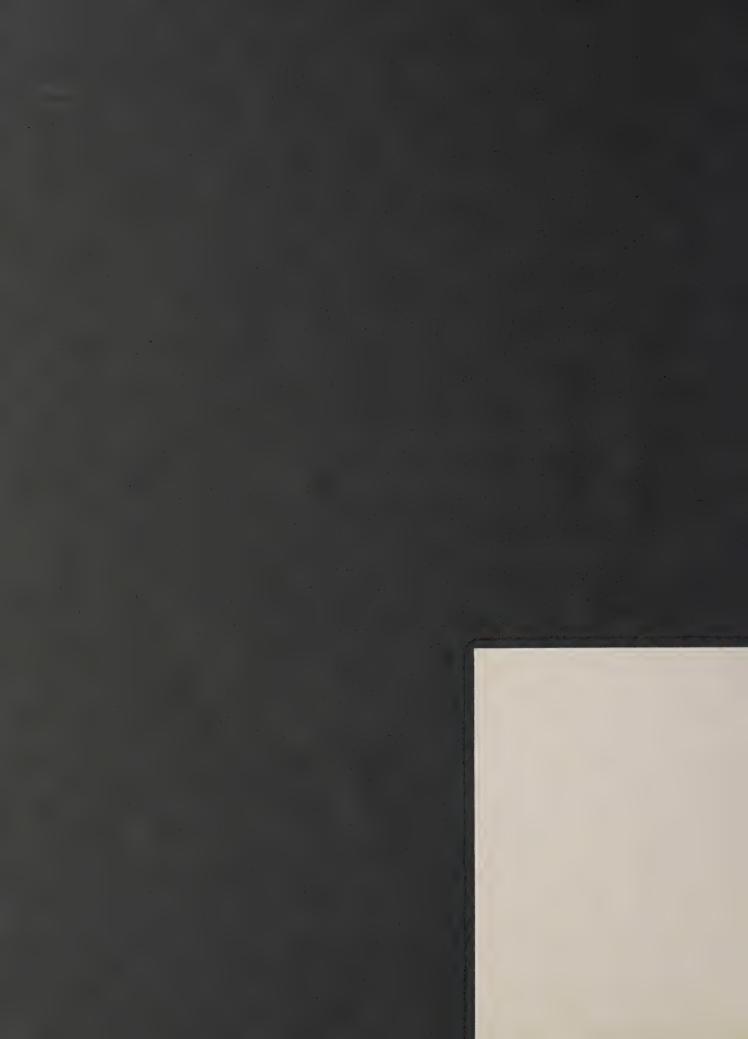
Megadeth (fronted by former Metallica guitarist Dave Mustaine), Anthrax and Slayer, Metallica remained head and shoulders above the throng. For vocalist/guitarist James Hetfield, guitarist Kirk Hammett, drummer Lars Ulrich and bassist Jason Newsted, success wasn't so much a goal as it was a mere byproduct of doing what they loved more than anything.

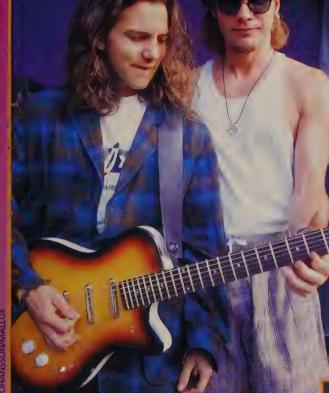
"I grew up listening to metal," Ulrich said. "I loved the whole New Wave Of British Heavy Metal. Even the obscure bands were great. That really motivated me to start a band of my own, and I like to think that Metallica carries on the same kind of musical attitudes that I first heard and loved."

By the end of the '80s the hard rock scene once again found itself in a state of flux. Guns N' Roses and Metallica were the unquestioned champions of the metal domain. In the pop-metal field, Bon Jovi had emerged as an MTV sensation, with two albums, Slippery When Wet and New Jersey that combined to sell an astonishing 25 million copies. But despite those successes, the metal form appeared to be in

decline. The L.A. rock scene had pretty much dried up, and the rock scenes in other nationsparticularly Englandremained long dormant. Except for the continuing popularity of Motley Crue, who maintained their following despite a four year period of exile highlighted by the firing of vocalist Vince Neil, L.A. ceased to be a gold mine for record labels, with even perennial success stories like Poison battling for survival. The labels knew they needed to shift their attentions in a new direction, and that direction proved due north, to the verdant shores of Seattle where bands like Mother Love Bone, Nirvana and Soundgarden had been playing in relative obscurity (and releasing albums on small indie labels) for a number of years. Here, away from the media glare of L.A., a new metal sound had evolved. In a number of ways it was the antithesis of the "style before substance" approach that had







Pearl Jam: They exploded out of Seattle to take over the world. even bands along
L.A.'s Sunset Strip
had turned in their
hair spray and metal
studs for flannel shirts and
shorts. But by then even the
Seattle scene was growing a little tired and new horizons were
being explored.

So after 25 years-plus, what's next for heavy metal? Will the form continue to evolve further away from the blues roots that first inspired Zeppelin so many years ago? Or will, as is so often the case, some "retro" band appear out of nowhere to inspire a new generation of fans to embrace the styles and sounds that always remain near metal's heart? All we know is that no matter what happens next, **Hit Parader** will be here for the next 25 to chronicle what's happening in the most exciting musical form that's ever come down the pike.

"When I see what heavy metal means to the fans it just makes me smile," former Judas Priest frontman Rob Halford said. "There's a power and a majesty to the music that is just incredible. I'm proud to say that I love heavy metal, and I think the fans feel the same way. The form has such an incredible history, yet it's still as exciting and unpredictable today as it was in the beginning. I think the fact that it can continually grow and evolve is part of its appeal. Quite simply, there's nothing on earth quite like heavy metal."

infected and finally killed off the So Cal sound. In Seattle, the angst and anger that had first propelled metal to the forefront had returned with a vengeance.

"Seattle was a great place to play," Soundgarden's Kim Thayil said. "We didn't have the kind of competitive pressure bands had in L.A. We weren't concerned that every time we went on stage there would be some record label guy looking at us. We played what we wanted because we wanted to. The music had a purity and a purpose to it."

By 1991, both "Seattle" and it's primary musical form "grunge" had become buzz words both inside the music industry and out. Nirvana's **Nevermind** album shot up the charts on the strength of the single *Smells Like Teen Spirit* and soon what had started as a small anti-commercial musical experiment was turning into The Next Big Thing. When Pearl Jam, the band that had evolved from Seattle stalwarts Mother Love Bone following the death of the latter's vocalist, Andrew Wood, released their debut album **Ten** in 1992, big things were predicated... but who could have imagined that five million copies later Eddie Vedder and his band of unhappy rockers would be an international phenomenon?

"Success is really a strange thing," Pearl Jam's Stone Gossard said. "When it's not something you've gone out of your way to seek, it can be difficult to deal with. All we want is for people to focus on our music rather than on us."

By 1993, the "Seattle Sound" had started spreading with bands like San Diego's Stone Temple Pilots picking up the gauntlet and running to the safe haven of MTV with their Pearl Jam-inspired style. By year's end,



otorhead are a tough band to figure out. Ask any rocker worth his weight in guitar picks, and he'll probably gush about the influence that these seminal British bashers have had on his career. Ask true-blue metal aficionados about Lemmy's boys and you'll probably hear an unending string of superlatives extolling the virtues of songs like *Ace Of Spades* and albums like **Bomber**. But somehow, despite their legendary reputation, their 15 year reign of metal terror, and their status as "the hardest rocking band in the world" Motorhead has never enjoyed more than cult status in America. Even their recent albums, like the brilliant **1916**, wallowed in virtual obscurity despite a string of critical kudos. Things got so bad for the band in mid-1993, that they couldn't even find a major label to release their latest album, **Bastards**. So what did the ever-resourceful Lemmy do? He put together a consortium and released the album himself! So much for business controlling the music!! Recently we caught up with the gravel voiced Lemmy to discuss the ups and downs of Motorhead's career, as well as where the band's rocky path will next lead.

rock bands are getting the chance to make albums, so I guess that's a healthy sign. On the other hand, I know it's very tough to tour at the moment.

**HP:** Speaking of touring, what are Motorhead's road plans for 1994?

Lemmy: We'll be out there, no question. We'll go to Europe first, and put on our headlining show—which is something we've unfortunately never really been able to do in America—put on our full production show. We've never been a band that's demanded to play the big halls over here, but we would like that chance. Give me the money some of these bands get, and I'll show you how to

## HOTORHEAD

**Hit Parader:** Why did you decide to release **Bastards** independently?

Lemmy: I didn't have that much of a choice. Our last

label sabotaged us totally. We had 82 AOR radio stations on our song, and they still wouldn't give us money to do a video! What crap that was! A bunch of accountants now run the labels. They've taken the rebellious spirit that has always been at the heart of rock and roll and thrown it in the rubbish can. So now the labels have shied away from us because they don't have a clue what Motorhead is about, but I wasn't about to let that stop me. Nothing can stop me or Motorhead. We wouldn't let that happen.

**HP:** It must be frustrating after so many years in this business to not have major label support.

Lemmy: Frustrating? I'm in a cold fury about it. The people who run the major labels are a bunch of incompetents. They don't know anything about music. But I don't let it get to me. All we can do is make the music. We can't convince the record labels to support it or the fans to buy it. We knew that we'd get the music out there one way or another, but it's never been particularly easy for us. We've never been a big commercial band in America.

**HP:** Does the album title, **Bastards**, take a shot at some of the record industry people who seem to have turned their backs on the band?

**Lemmy:** It's one of those things you'll have to interpret for yourself. In my mind it kind of had more to do with everyone. Everyone is a bastard sooner or later. It's just a short, catchy title that's easy to say and easy to remember.

HP: Does it anger you to see younger, perhaps less talented bands come along and BY WINSTON CUMMINGS

Playing With Fire

sail to the top without paying the kind of "dues" Motorhead has?

**Lemmy:** It's all in the luck of the draw. There are no promises given to you in rock and roll. Nobody guarantees you a hit record or a long career. If a band is successful I only wish them the best. There's no reason for jealousy or anger in that regard. That has no bearing on the music we make at all.

"The record tabels have taken the rebellious spirit of rock and roll, and thrown it in the garbage."

**HP:** Motorhead has been credited with being the "godfathers" of everything from punk to grunge. How do you feel about that?

Lemmy: I think it's really stupid. I'd prefer to think that the newer bands are more our illegitimate children. I like to think that we've always been a very distinctive band that's done what we've wanted. That we've had an influence is great, but I still don't know exactly what to say when someone comes up and tells me that.

**HP:** How do you view the current state of hard rock?

Lemmy: As long as the people running the music industry don't have a clue about music, there will be trouble. As far as the music itself goes, I don't really follow all the comings and going that carefully. But you naturally do hear certain bands and I like some of what I hear. You never like everything, but then I don't think you're supposed to. But I'd have to say that it seems like more

spend it. The show would blow people's minds.

HP: We know that over the years you've written and

recorded with Ozzy Osbourne. Will that relationship continue in the future?

Lemmy: Ozzy and I are both survivors. We share some things in common, and musically that's served to be a very good bond. I think we enjoy working together, but that's something that happens when the situation is right. We don't necessarily hang out with one another all the time. But I would like to think that there are a few more good songs left between us. In fact, I've

given him two songs for his new album, though I'm not sure if they'll both make it on there.

**HP:** What's left for Motorhead to accomplish at this stage of your career?

**Lemmy:** Just what you might think; to make good music and good records and stay on the road. This is the life I know—the only life I know. I'm not about to give it up and go into science or investments. With **Bastards** we have the best album we've ever done. The songs are great, and I'm singing the best I ever have. And with Mickey Dee in the band, we have a lot more energy.

**HP:** Is it still as much fun for you as it was 15 years ago?

Lemmy: Nothing is as much fun as it was 15 years ago, but I guess it's fun in different ways. I certainly enjoy going on stage and playing as much as ever, though the actual travel between shows can be a bit of a grind. But I'm probably a little more together as a person now, so I can enjoy what's going on much more. It's not the never-ending mad house it once was—and in some ways I miss it. But just to know that we've outlived most of the competition, and not outlived our usefulness is very rewarding.

68 HIT PARADER

LEMMAN

HIT PARADER

kid Row have found themselves at the center of a lot of "talk" in recent days. You know what we mean... talk that vocalist Sebastian Bach had been kicked out of the group, that the other members of the band, guitarists Snake Sabo out of the group, that the other members of the band, guitarists Snake Sabo out of the group, that the other members of the band, guitarists Snake Sabo out of the group, that the other members of the band, guitarists Snake Sabo out of the group, that kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Well, before any their record label to let them find a new singer. That kind of talk. Wel

**Hit Parader:** So what's the real scoop about all the "Sebastian's out of the band" talk?

**Snake Sabo:** Wow, everything has been blown way, way out of proportion. It's really unbelievable. It's like that game of telephone you played as a kid where one per-

son tells the next person something, and then they tell someone, and before you know it, the original message has been totally changed. Skid Row is still very much together, and the five of us are writing for the third album. That's the whole truth—there's really nothing more to it. The whole thing has just gotten out of hand. Look, we're like brothers, and like any brothers we'll have our fights and disagreements. We're a

very aggressive, volatile group of guys. But that doesn't mean we don't still love each other. That's ridiculous.

**HP:** Does it bother you that most of the media attention about the band in recent months has centered on breakup rumors?

**SS:** To be honest, we don't really care. In some ways we get a kick out of it; you know, at least they're writing about us! We've all been real busy, so we haven't had that much time to think about it and get annoyed. Rachel's been producing a band called God Speed that'll have its first album out on Atlantic Records pretty soon, and Sebastian has done some recording with Andy McCoy of Hanoi Rocks. Rob has been involved with some musical projects, and I've been writing material for the next Skid Row album. We haven't been sitting on our butts looking for ways to cause trouble.

**HP:** Let's talk about **Road Kill**. Why did you decide to release a new home video now?

**SS:** It took us a few months after we finished touring to go back and decide exactly what we wanted to put on this video. We wanted to make it very different from anything we had done before, yet we knew it had to capture the essential elements of Skid Row. We're perfectionists whether it's in the recording studio or the video editing room, so making a video like this isn't easy.

We wanted to mix live performances with back stage things in just the right amounts. We wanted to capture the really special moments—like standing on stage in front of 75,000 fans at Castle Donnington in England.

**HP:** You forgot to mention the 3-D version of *Psycho Love*.

**HP:** You were on the road for 20 months last time. Is it safe to say you all needed a break—both from music and each other—by tour's end?

**SS:** Yeah, that's a pretty safe thing to say. You just need a little time to yourself to put everything in perspective. When you're out there on the road things happen so fast that you really can't absorb them. You kind of just let 'em happen to you and you store 'em away somewhere in your brain until you have time to take 'em out and try to make sense of 'em. I don't think there's anyone you can spend almost all your time with for 20 months and not need a little break from. That's just the facts of life. You just get a little cranky—even with your best buds.

**HP:** Are those little end-of-tour tiffs where the Sebastian rumors started?

SS: Maybe. Who knows? I was as surprised



# TOIL & TROUBLE "Skid Row is still very much together and we're writing our third album."

**SS:** (Laughing) Oh yeah, I knew I forgot something. That was actually Sebastian's idea. A few years ago the Rolling Stones did a 3-D video and Sebastian had taped it. He'd always wanted us to try something like that, so when we started kicking around ideas for *Psycho Love* he said, 'hey, you've got to watch this' and he put the Stones' tape on. We all saw the possibilities right away. The thing is you get two pairs of those 3-D glasses with our video, but you don't really need 'em. The video works both in 2-D and 3-D. The choice is up to you.

**HP:** Were there any things that you had recorded for **Road Kill** that were just too wild for even Skid Row to release?

**SS:** We went by a really simple formula for what made it onto the tape—if it made us laugh, cool. If it was a great performance, cool. That was about it. I don't think there's anything that's too wild for us to share with our fans. We're not trying to disgust 'em, just give 'em a little insight into who we are and what we're like both off stage and on.

BY ROB ANDREWS

to hear those as anyone else. That's why it's good to have the chance to put an end to 'em before they get out of hand.

**HP:** So when might we expect to see Skid Row's third album, and what might we expect to hear on that disc?

SS: It's hard for us to know when it might come out because we're all still in the writing phase right now. We haven't even thought about the recording studio yet. It'll be out sometime in 1994—but that's a fairly safe thing to say. As far as the music goes, we'll have to wait to hear what everyone's come up with. I think the fans who liked the first two albums will get into this one because I'm sure it'll be a continuation of many of the things we've already started. But we're not trying to duplicate what we've done before. Just as Slave To The Grind was a big departure from the first album, this one will be a big departure too. We enjoy surprising everyone—including ourselves.





ef Leppard's vocalist Joe Elliott was generous enough to supply us with a cut-by-cut analysis of the band's latest CD, Retro Active, so take it away Joe.

#### **DESERT SONG**

Desert Song is an idea that originated back in the **Hysteria** writing session period in 1984. We wrote it as a piece of music, I then tried coming up with the lyrics and stuff. I had the middle eight bit and I had the bridge but I was never happy with what I had for the verses. As a result of this we never did anything with it.

In 1987 we decided to record the song during the B-side sessions; it was then called *Into The Light*. I must add however that it was just a working title because I could not think of anything to call it. Over it's life we have called it all sorts of things—*Steve's Zep Riff* was one of them...in fact it had all sorts of silly names.

It sat around until May 1993 when we knew we had to do this song for the album. We all knew it was one of the key reasons for doing the album because it was an 'Unreleased' Def Leppard track.

The next stage was when I sat down, on a day off in Portugal (on the European tour) and finished off a lyric that I kinda had knocking about in my head back in Copenhagen, so I just sat down and really set about writing the words. I then came up with a melody...sang it to the band and they went, "WOW, that was worth waiting for" and off we went to record it.

#### FRACTURED LOVE

"The beginning is so much better than it originally was during the **Hysteria** era. We have got rid of the drum rhythms off the original demo and added this huge big jungle orchestra vibe going off at the beginning.

The big thing about this song was that we never settled on an arrangement. Once it kicks in and gets heavy we are happy with it but we never liked the original intro. Until we wrote the intro and got it right we were not ever going to put it out. We now have the intro sorted out and nailed and it is so...NOW!

#### ACTION

Action is an old Sweet song. It was a single for them about 1974. We originally cov-

ered it as a bonus track for the *Make Love Like A Man* single. Rick Allen went into the studio in June, this year and re-recorded the drums to make the sound much more organic. We got the balances a little better on the backing vocals than we did on our original effort, which was recorded in a bit of a rush. You couldn't really hear them properly on the original version—this is a radically different mix.

## TWO STEPS BEHIND (ACOUSTIC VERSION)

I originally demoed it whilst we were recording **Adrenalize**. Over a weekend off, when I had begged Pete (Woodroffe) not to go back to London, I asked him to help me record it. I played all the instruments myself, programmed a drum machine, did the bass, did some really bad quitars, sang it and...it sat on the shelf.

Later, when we came to decide which songs were to go on Adrenalize for the two songs we didn't have...this was really the wrong kind of song. So much later, when were doing the extra tracks for the single releases and such, I suggested that we should do Two Steps Behind. As we had already recorded an acoustic session with the Hothouse Flowers, Phil suggested that we do an acoustic version of it. So...we got all the guitars out and I just played them the chords and the three guys sat down with their acoustic guitars (Sav on his acoustic bass) and we banged the track down in about two hours...Yeah from rehearsal to finished track in about 2

I went in and sang the vocals next day and it came out as the extra track on the *Make Love Like A Man* CD single. Then the *Last Action Hero* movie people came banging on our door.... "We want a song...we want a song.." We did not want to give them anything off the album so we put a bunch of songs together that we already had. We said to Columbia, "Here, see if there is anything you want out of this lot." They fell in love with *Two Steps Behind*.

#### BY JOE ELLIOTT

#### SHE'S TOO TOUGH

I wrote this song...swear to God...in about 15 minutes and as Phil would say, "Sounds like it!" I wrote it in about 15 minutes in 1985 in a hotel room (room 132 to be precise) at Waterwolf, in Holland. I just demoed the song immediately on to a little fostex 4 track, whilst the rest of the band were doing guitars. I was bored out of my brains...

Then I sent it off to our publishing company and said, "I have this song, can you see if you can get anyone to do it." Eventually it was done by a band called HELIX. This was a Canadian band who put out an album called Wild In The Streets. We never had the time to go back and re-do it, so once again it sat on the shelf until we were doing tracks for the end of the Adrenalize album sessions. This is when Phil finally went in and did some real guitars, Sav played bass and Rick played the drums. The vocal is my original vocal from 1985.

#### MISS YOU IN A HEARTBEAT

This is a brand new recording of a song that Phil wrote. This is actually the third recording of the song as far as I'm aware. The first recording was by Paul Rogers of The Law. Phil gave it to the publisher and The Law were the first to record it for an album. We then recorded an electric version of the b-side of Make Love Like A Man.

This version came about when we had just finished the acoustic version of *Two Steps Behind*. I just sat down at the piano for a giggle, and started playing. I was playing *Let It Be* actually and I then went onto *Miss You*. Phil came running out of the kitchen and said, "That's brilliant! You should record that properly. Why don't you go and record it, just you and Pete (Woodroffe)."

It ended up building and building from what was originally going to be a piano version. It finished up with electric guitars, bass, full drum kit, backing vocals and the piano and vocals from my original demo with Pete from April 22nd 1992. I remember the date because it was just two days after the Freddie Mercury gig.

#### ONLY AFTER DARK

Only After Dark is one of my favorite Mick

Ronson songs from a longtime ago. It is not surprising therefore that when I got wind that Mick was struggling with cancer that I was asked by Ian Hunter if there was anything I could do to help him because he was in a bit of a financial predicament. His chemo treatment was just so expensive. I suggested to the band, that we do a Mick Ronson song for a b-side and let him have the royalties. The band agreed. So we recorded it April 1992 just before rehearsals for the tour.

#### RIDE INTO THE SUN

Anybody that has been a Leppard fan for a long time will tell you that this is the first song that we ever recorded, when we did the **Def Leppard** EP in 1978. Later we rerecorded it for the **Hysteria** b-side sessions in 1987.

he would love to do it, so...we went on the program and premiered it. I played acoustic guitar and he played piano. This was the first ever public performance of this song.

We recorded the song again when we did a raging three hour, three song, late night session with the Flowers, which was to become "The Acoustic Hippies From Hell" session. This session was for the **Adrenalize** b-sides. I have performed the song onstage with the Hothouse Flowers about three times but it was never recorded before.

#### RING OF FIRE

We wrote this song during the **Hysteria** sessions. It was going to be on that album for a long time and it just got shifted when we ended up writing *Armageddon It* and *Sugar*. We then just couldn't find the room for it. It was just such a vastly different

past eleven maybe even eleven and a half! The band call this the "Guitarfest Mix."

The heavy guitars really changes the feel of the song and adds something new to it. We fancied putting both versions on the album to show people how we can deal with one song in such different ways.

LUV IT...Eleven and a half!

### TWO STEPS BEHIND (ELECTRIC VERSION)

Simple this one...This song cried out for a full blown version, and we decided that something between the European and Japanese tour we would attempt to record the song again.

We started messing about doing the *Electric Version* in April 1992 but the same



PHOTO: ROSS HALFIN/PHOTOFEATURE

It came about because Sav was just messing around on Phil's guitar, when Phil walked in and said, "What is that? It is a really cool riff." Sav said, "Don't worry about it. It is a song we did in 1978." Phil said, "Wow, let's do it again, it sounds really great, I really like that." As Rick Allen never got to play on the original either, we rerecorded it for their benefit.

#### FROM THE INSIDE

I wrote this in 1988. It first reared its ugly head on a TV program called *Live At The Dome* or *Friday Night At The Dome*. I was asked to do something with somebody from a genre of music different from my own. Being friendly with the Hothouse Flowers I gave Liam (O'Maonlai) a ring. I asked if he was up for doing this program. He said that

sounding kind of song to the rest of the album. It was then decided to use it as one of the b-sides.

#### WANNA BE YOUR HERO

This song was originally called *Love Bites* but we nicked the title for another song which then became the *Love Bites* we all know. This is the main reason this song never got used on **Hysteria** because we never came up with a new chorus for it. It wasn't until we started the **Hysteria** b-side session that I came up with that whole new intro bit that we used in the chorus as well.

## MISS YOU IN A HEARTBEAT (ELECTRIC VERSION)

This is basically a completely new remix of the b-side version with the guitars CRANKED UP. I mean CRANKED UP, way

thing as with *She's Too Tough* in 1987...we literally ran out of time. This time it was the last day before we were off it Ibiza to rehearse and it was like, "We haven't got time to finish this now.

What happened next is quite amazing really. We found an undiscovered guitar solo on a master tape from last April. that Vivian had played for this version that he did not remember doing. He listened and agreed it was definitely him but, for the life of him he could not remember doing it. We all told him, "Well it's too good to waste Viv, so it's on!"

Sav then added the bass, Phil the guitars, they both sang some backing vocals and it was finished. It is a great contrast to the *Acoustic Version*.



#### HIT PARADER'S ALTERNATIVE METAL REPORT!

AFTER RELEASING THREE ALBUMS on minuscule independent record labels, building a cult-following in the process, Brooklyn, New York's Barkmarket caught the eclectic ears of American records, home to such diverse acts as Slayer, Sir Mix A-Lot and Johnny Cash. Always on the lookout for potentially ground-breaking acts, the label was attracted to the band's abstract mix of distortion, melody, and groove which is displayed on their latest release, **Gimmick**.

While attracting a legion of new fans, the record has also created confu-

sion in the music industry where people have yet to find a way of categorizing the act.

"Actually people like it," explains frontman David Sardy. "But record industry types don't know what to make of it 'cause it doesn't sound like Nirvana or Pearl Jam."

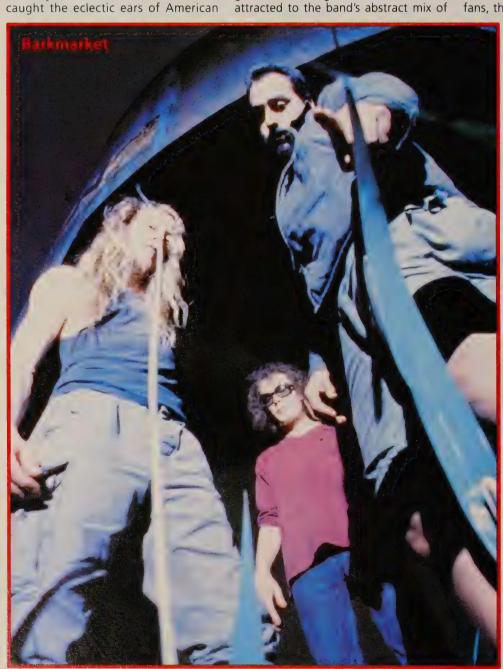
Ironically, until the release of **Gimmick**, the trio (rounded out by bassist John Nowlin and drummer Rock Savage) were often described as being "Industrial" due to the rough production quality of their early recording. Sardy confesses the harsh sound was due to the band's financial restraints at the time.

Money was so tight in the past that the trio had to steal recording time from the studio where the vocalist worked. Now that they finally had a little more cash behind them, they have recorded an album that is more melodic than anything they have done in the past.

And though the record has a very layered sound, he admits it contains little over-dubbing and only a guitar, a bass, and drums. Sardy's daytime job working in a recording studio has been a bonus for the band.

"Our recording process looses two steps since I am an engineer and a producer," he says. "The three of us usually just go into the studio and mess around. A couple of the tracks (on **Gimmick**), such as Better Made Man are actually the demo versions. Hack It Off was actually recorded on an old boom box."

Known for his irreverent



sense of humor, the frontman says his band's unusual moniker came to him in a dream, delivered by television gameshow legend Bob Barker.

While having a unique, seemingly peerless sound has worked against many bands looking for support slots on touring packages, Barkmarket has had no trouble. In the past few years they have opened for the Pixies in Europe and toured the states with techno-gods KMFDM. Recently, after finishing a stint with Bad Brains and Prong, the band barely had time to catch their breath before they were back on the road with Tad and Therapy?

"The great thing about touring is

creating a homegrown sound that is yet refreshingly all their own.

After releasing a critically acclaimed debut last year, Six-Hi Surprise Tower, Gnome has returned with Fiberglass, an album that sidesteps the dreaded sophomore jinx.

Playing catchy song-oriented hard rock, the band jokingly referred to themselves as "bubble grunge" while supporting their debut, a term that now haunts them.

"Thankfully, the press are using that term for other bands like Urge Overkill," laughs frontman Loren Evans.

On **Fiberglass**, the band's sound has grown, becoming increasingly heavier

Then Mallette Maloney answered an ad the band placed in the local paper, *The Rocket*.

Originally called Earwig—until they discovered that a European act already owned it, the band found their name while traveling between gigs looking at houses.

"We saw this yard full of Gnomes and thought it would be funny to call ourselves that," explains David.

The band originally signed to Sub Pop, but moved across town to C/Z Records when the pioneering grunge label came dangerously close to going bankrupt.

And while the band admits the "Seattle Stigma" exists, success has



that your chops get so incredible," he says. "I also like living out of a bag. I don't like having possessions. I like knowing that I have my two guitars, my amps and my bag full of stuff. I know where everything I own in the world is. It's like going off to war."

AS THE SEATTLE MUSIC EXPLOSION finally subsides, record companies are now turning their attention to new fertile hunting grounds. A growing backlash against the city and its trademark sound is now making it hard for new bands to get signed, while those recording for small area labels are finding it more difficult getting their record played on college and commercial radio.

Still, there are a few North West acts breading through these new barriers

in the process.

"A lot of the songs were recorded in one take," confesses guitarist David Bond

Loren believes that the band can continue to alter their direction without compromising their sound.

"When Gnome started, Dave and I had to re-learn being in a band," he explains. "But we're still a very young band and the second album is a progression, the third one will be even better."

Formed in 1990—before Nirvana, Pearl Jam, and Soundgarden became household names—by Loren and David who worked together at one of Seattle's numerous expresso stands, the band quickly enlisted Ron, but found the task of getting a drummer difficult.

come in steps just large enough to keep them excited and give them the ability to take the situation in stride.

"I think our problem is that we need a gimmick," jokes Ron.

"What should we do? Wear Dresses?" Loren laughingly asks Ron. "I think we are too polite. We drink tea and we walk old women across the street."

David gets serious for a moment and sums up Gnome's situation. "We are underdogs," he concludes. "But I think it makes us overachieve."

OTHER THAN ORANGES, CATTLE AND retirement homes, the state of Florida is also America's largest producer of death metal bands. And while the movement has recently stagnated—due to a lack of new ideas—and has

come close to being a self-parody, two area bands, Cynic and Atheist are determined to change that distinction by introducing new, innovative ideas.

While the guitar is usually the most prominent instrument in metal, for Atheist it is the bass. That stems from the band's unusual marriage of death metal and jazz. As ungodly a pairing as it might seem, as heard on the band's new Metal Blade release, **Elements**, it actually works, thanks to the flawless musicianship of the five-piece's individual members.

"We like to play heavy music, but we have always really been into jazz," explains frontman Kelly Shaefer. "We cessful death metal band. So we tried it out

"And I sleep very well at night. I play music I want to play, the way I want to play it. We may not be as successful as Morbid Angel, but we do hold on to our integrity and we do feel proud of the music that we play."

The only major stumbling block the band has come up against is finding bands to tour with—other than straight-forward death metal acts. Kelly realizes that a lack of record sales makes it impossible for the band to tour on its own, but he is hoping that **Elements** will change the situation.

"We'll tour with anyone," says Kelly.

into death metal seem to be growing up and are starting to look for something new. Hopefully we will be there to satisfy them."

ONCE KNOWN AS THE most popular underground band never to have released an album, Cynic takes its name from the group of ancient Greek philosophers who taught that virtue constitutes happiness and that self-control is the essential part of virtue. And the band lives by its name, taking its growth at a slow, but fruitful pace since its formation in 1987. But the band now reaps the rewards on its Roadrunner debut, Focus.

A student of Eastern philosophy,



have always been into King Crimson as well as Chic Corea and have always tried to incorporate that into a rough edge, though our roots obviously lie with old Metallica, old Slayer, and old Mercyful Faith.

Eliminating the double bass drums in a genre of music known for speed, Atheist set out to create a different kind of "Heavy."

"We went out on a limb," admits Kelly. "But sooner or later, somebody has to do it. We were at the point where we were not an enormously suc"Even though when we toured with Cannibal Corpse recently there were some kids who just were not into it. Our music just went over their heads. But in some places they were really into it. They were a little shocked, but they really enjoyed it.

"Atheist has always been an alienated band, because of the different stuff that we are doing," says Kelly. "But with any band that is trying to be unique, you have to fight and quarrel just to get any attention. We are just trying to be different. Now, people

frontman Paul Masvidal has brought its principles and disciplines to his band's fresh mix of death metal, progressive rock, and jazz. The song *Uroboric Forms* takes its name from the famous symbol of the psyche depicting an encircled snake eating its own tail.

"Ignorance onto its own self," he explains. "The songs deal with that state of ignorant bliss that we are in when we are children in the crib and can't differentiate between ourselves and the world around us. We believe that the crib and the plant and piece of



furniture within view are all part of ourselves. Eventually, we begin to recognize the hand that feeds us. We begin to develop a state of dualism and separation. We know that there is someone else besides ourselves. When you realize that you are not alone you develop the primordial fear and then ego."

Paul's songwriting has also been inspired by Gurudev Paramahansa Yoganada and the Self Realization Fellowship.

SRF teachings deal with finding the unshakable happiness in ourselves," he explains. "It all boils down to meditation and obtaining that peace and happiness within ourselves and that stage of awareness where we know where our true selves really lie and we can transcend our ego. They also teach proper diet and healing the body as well as recharging it with cosmic energy. Constructive thinking and removing inefficiencies from the mind."

Although formed in 1987, the band did not record its first demo until 1989. Then when label offers did not arrive, the various members decided to take advantage of a variety of offers to work with other area acts. Paul and

drummer Sean Reinert joined Death's touring band, while then-bassist Tony Choy joined up with Atheist, (where he ended up staying). Guitarist Jason Gobel recorded an album with Monstrosity.

"At that point, things were so stale with Cynic we thought the outside work would bring us more experience and exposure," says Paul, who would soon discover he was correct.

"During my time on the road with Death I gave out demos and did interviews pushing Cynic as much as possible. When we got home, Cynic had become a popular underground band. That led to our signing to Roadrunner."

However, the recording of their debut did not occur as soon as the ink on their contract dried. Paul and Sean were still obligated to tour Europe as part of Death. Then things really went haywire.

"Our equipment was held in Europe," recalls Paul. "It was confiscated when Death got into a big financial problem. Here we were at home, wanting to work on the Cynic album, but we were unable because Death owed money to a bus company." They

finally retrieved their gear six months later.

Ironically, the day they were set to record the album (with newly recruited bassist Shawn Malone), Hurricane Andrew struck Florida destroying Jason's home and trashing the band's rehearsal space, which led to another threemonth delay.

Undaunted, the band used the time to write new material, most of which was used for **Focus**.

"We saw the obstacles thrown at us as a sign that the universe did not want us to do this record at that time," says Paul. "So we worked on it until we were able to get into the studio. Obviously, we were happy with the results."

Meditating on a daily basis helps free Paul's mind-set when he works with his bandmates in creating Cynic's music.

"It helps me get further in touch with what I'm trying to say and become more honest with this music that I am expressing," he says. "I want there to be a positive vibe in this music. There is a strength, a compelling integrity in the music and I think meditation and all of my whole relationship with the spiritual world ties into that."

trip Mind are one of those bands that make media folks scratch their chins in bewilderment. We media types just love to pigeon hole every new band that comes down the pike, placing them in the "metal," "alternative" or "punk" categories in order for us to more easily deal with them-or dismiss them, as the case may be. But then along comes a group like Strip Mind that are simultaneously all of the above-yet

at the same time none of the above. It's enough to make any critic worth his weight in pencil erasers hang himself from the nearest sturdy limb. But fear not metal fans, despite their virtually "unclassifiable" sound, we'll forge ahead and give you some stirring insight into this intriguing Boston-based quartet-even if it kills us.

Yes. Strip Mind are a one-of-a-kind band. a fact that makes quitarist/vocalist Stu Shoapes, quitarist/vocalist Bill O'Malley, bassist Tim Catz and drummer Sully Erna justifiably proud. It's taken them five years of hard work and determina-

Strip Mind: " I think one of us had a dog named Strip Mind at one time."

tion to achieve their goodtime rock and roll style, and on their major label debut, What's In Your Mouth, these guys prove they have the talent to make a significant impact on the often jaded rock and roll scene. Mixing together elements of hardcore, metal and punk (there we go trying to classify again!) on such songs as Young Fresh Sweet and Don't Care the band presents a hard hitting, fun-filled sound that go straight for the jugular. If you're not careful, their music might just reach right out of your stereo speakers and rip your throat out. They might not be particularly hip, they may not be "politically correct", but Strip

"This is supposed to be fun, isn't it?" Shoapes said, "It's alright that there are a lot of bands out there right now that seem to have a lot they want to sayyou know, the ones with a big political and social consciousness. But we believe that there's still a need for a band that just gets up there and plays the kind of music that just gives everyone a release. We're just a good-time rock and

BY SKIP PETERSEN

roll band—and that's really all we want to be."

Strip Mind came to life back in 1988. when the four musicians who comprise the band got together in their home town of Boston and started performing under the name Seka. In case you don't know (and our bet is that most of you do), Seka was the reigning Queen Of

Porn in the late '80s. and the band's moniker was their way of paying homage to the woman who had "given us so many hours of plea-sure." Unfortunately, the original Seka didn't take to kindly to having her good name sullied by a down 'n dirty rock and roll band (think about that for a minute or two!), so the boys were forced to come

up with a new name. Somewhere along the way, the name Strip Mind popped up and it stuck to these party



animals like it had been applied with super glue.

"I don't know if any of

us are certain where the

name came from," Erna

said. "If I remember, 1

think we had 'em sold." Following their signing, the band took a

nouncements of metal energy, and while Strip Mind may have offended some with

their overtly sexist, ballsto-the-wall attitude, don't mistake them for guys who give a damn about

"I guess you could say that we don't

#### "Rock and roll is supposed to be fun...isn't it?"

think Stu had a dog named Strip Mind at one point, but that might just be my imagination playing tricks on me. I do know that we had lists and lists of names, and when we

couldn't agree on any of them I just went to the phone book and saw the words 'strip mine.' We just changed it to Strip Mind because we had liked the use of the word 'mind' and we figured that strip just carried on the whole Seka thing. It was the right name for us."

> Bill O'Malley: "Hey, lighten up, will ya?"

Working under their new name, the band soon won a local talent show and found themselves signed to a small local indie label that allowed the band to record and release their first album, Love Shim, in 1991. They hit the local club scene where their high energy set garnered rave reviews and a dedicated following. But these boys weren't satisfied with that. Late in '91 they appeared on Boston radio giant, WBCN's Rock and Rumble contest-and they won. If that wasn't enough, sitting in the audience that night was an executive of Sure Records who was so impressed by the band he signed them on the spot.

"We were kind of lucky," O'Malley stated. "But I think

we're also pretty good. We've always been able to get a crowd going because we give 'em what they want. We don't expect 'em to sit there and absorb our lyrics. We want 'em on their feet going crazy. I think that's what first turned Sire on to us. They knew we were a pretty good band from our first album, but when they saw what we could do live, I

little time off to write material for their major label debut. Then in mid 1993 they ventured into the stu-

PHOTO: LYNN MCAFEE/PHOTOFEATURES saying what's on our

> dio with noted metal producer Alex Perialis (whose previous credits include work with Anthrax and Testament) to begin work on What's In Your Mouth. Six weeks later they were done. They had worked fast, they had worked hard and they had worked loud, and the resulting product exuded all the charm of a pit bull in heat. Songs like Lap Frappe and Texas Radio Horror were bold, proud pro

minds," Shoaps said. "But you can't take us too seriously. It's all kind'a tongue-incheek. Why does everyone feel that music has to be so grim and only talk about what they feel are important things? Hey, let's just have some fun!"

"We're not trying to piss anyone off," O'Malley added. "But it seems like we have gotten some people angry with some of our lyrics. All I can say to those people is, 'Hey, lighten up, will ya?'"

Is it a mere coincidence that Jack Irons, the man responsible for bringing together Eddie Vedder and Pearl Jam prior to the recording of that band's historic album **Ten**, now is part of a new band and album called **Eleven?** Well, yes, it is a mere coincidence, especially when you consider the fact that former Red Hot Chili Peppers drummer Irons, vocalist Alain Johannes and Russian-born keyboardist/bassist Natasha Shnieder formed Eleven in

1990—long before Pearl Jam was even a alint in Epic Record's corporate eye. But there's no getting away from the fact that the role Irons played in helping launch his old surf bud Vedder into the limelight has created a bit more interest on Eleven's latest release. While this threesome has absolutely nothing in common with the sound of Pearl Jam-or the Chili Peppers for that matter-any extra media attention is

"It's okay to a certain extent," Irons said. "But I think the press jumps on things like that because it makes for a good story. The people who buy our albums and come out to our shows don't expect to see and hear anything but Eleven. We're a heavy band. We rock. But that's about as far as any comparisons should go.'

welcomed...sort of.

So lets forget about Chili Peppers and Pearl Jam references for awhile. Let's just focus on the distinctly avant garde sound and style of Eleven, a band that truly is "alternative" in the sense that there's absolutely nothing else like 'em out there anywhere. Blending a variety of classic pop influences with touches of soul, jazz and metal, Eleven has

emerged with music that effectively defies description. And true to their mercurial nature, the band members are more than willing to have just about any tag placed upon their music—though they'll probably reject all of them.

"There are a lot of different things going on in our songs," Johannes said. "I've heard people call us 'pop' and I can understand that. But on the other hand, what is pop? Is it the Beatles? We have too many dark elements for that. Is it soul music? In a way it is, especially because the way we approach our instruments allows the music to have a certain quality. But the basic element to the music is that it's heavy—very heavy at times, but with elements that make it listenable. It's just very different. It's something that needs to be heard to be understood."

Indeed the music of Eleven practically cries out to be heard. And considering

the band's checkered past, their latest effort may finally achieve that elusive goal. Formed in 1990 when the three musicians unified their forces after appearing together in a variety of different bands, Eleven's purpose from the get-go was to make music that was intense, heavy and inherently entertaining. Shortly after they

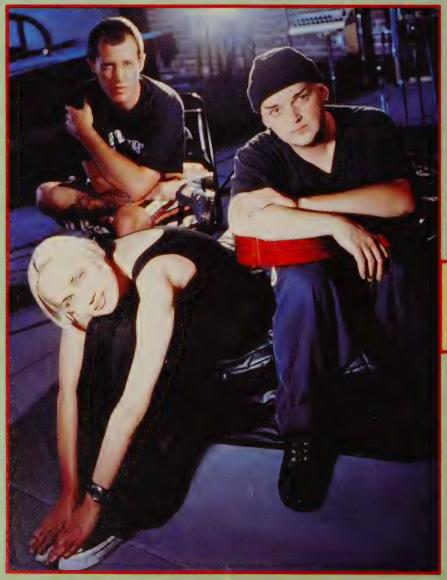
had played their first club shows, they were signed by Morgan Creek Records, the label that released their first album, Awake In A Dream in 1991. Despite a flood of media hype and tours with the likes of Soundgarden, Mary's Danish and Pearl Jam (ooops, we promised we wouldn't mention them again, didn't we?), the record went nowhere. Soon

Eleven (I to r):
Natasha
Shnieder,
Jack Irons,
Alain Johannes

after, Eleven and Morgan Creek decided to go their separate ways, and by early 1992, the band was wondering what their future might hold-or even if they had a future. But then Third Rail/Hollywood Records stepped in, giving the band the kind of support they needed, and a little more than a year



BY HANS GRAFF



later, **Eleven** was ready to put this band on the rock and roll map in a big way.

"Jack and I had known each other for a while before we got together in this band," Johannes said. "We had played together in a band called What Is This, and I had played with Natasha in another band. When we all started working together it felt very strong. Natasha and I had already been writing a great deal of the material that came out on our first album, and we knew with Jack aboard, we'd really get the kind of sound we were looking for. It's unfortunate that things didn't work out with

impact. Such songs as Crash Today and Slinky bear the unmistakable brand of being "MTV ready", and considering the band's musical pedigree and their uncommon looks, the network will probably be all over anything Eleven

"The press just jumps on certain things because it makes for a good story." unfortunately, it really doesn't have anything to do with the bands or the quality of the music being played—it has to do with guys in offices making corporate decisions. The fact is that certain record labels are better than others at helping MTV make those corporate decisions. A band like ours sometimes just has to sit back and wait to see what happens. It's a somewhat unsettling feeling."

But don't get the idea that Eleven are just gonna sit around their homes twiddling their thumbs as they wait to see if they get the "thumbs up" from MTV's



the first label, but that's they way it goes sometimes. We managed to extricate ourselves from that contract as soon as we finished our first tour, and when Third Rail/Hollywood came along we looked at the deal very carefully. We know that you can get lost on a big label very easily. Hopefully, with this album that won't happen."

It seems quite unlikely that Eleven's second effort runs even the slightest risk of getting lost in the corporate shuffle. In sound, style and attitude this is an album that virtually demands to be listened to, and the fact is that the label seems quite content to pour lots of money into the band's video and tour plans in order to insure maximum media

#### "We're a heavy band. We rock."

does. Still, these three musicians remain a little cynical. Their attitude is "we'll believe it when it happens."

"One of the biggest changes in the music business over the last few years is the speed at which bands that don't exactly fit into the mainstream have gained acceptance," Irons said. "MTV has obviously played a big role in that. When they were a little more conservative in their programming, it took some bands a long time to break through. Now that they've really opened up their play lists, you see people going from unknowns to stars overnight. But,

powers-that-be. Rather, they'll be on the road, playing their hard-edged brand of "power pop" for whatever size audience turns up. If they get the chance to play in front of a few thousand or merely a few hundred is basically irrelevant to them at the moment. They feel that with time and effort, the world will discover Eleven—one way or another.

"Our goal is to just get out there and give people the chance to hear the music we make," Johannes said. "A band really can't ask for more than that. We're very confident that when people hear what we do, they'll respond. We just want to play, and enjoy ourselves while we do it. That doesn't seem like too much to ask for."

# \* SHOOTING STARS\*

The first thing metal fans will want to note about the second album from Crowbar is that the disc. simply called Crowbar, was produced by Pantera's all-seeing. all-knowing singer Philip Anselmo. So what turned young Mr. Anselmo onto the super heavy sounds produced by guitarist/vocalist Kirk Windstein, bassist Todd Strange, drummer Craig Nunenmacher and guitarist Matt Thomas? Well, just a few months ago, Crowbar were special guests on Pantera's American tour, and their aggressive, abrasive, yet surprisingly melodic sound found Anselmo's responsive ears. So when the chance came for Anselmo to go into the studio with the band to work on their latest metal mashings, it seemed like a match made in heaven—or was that hell?

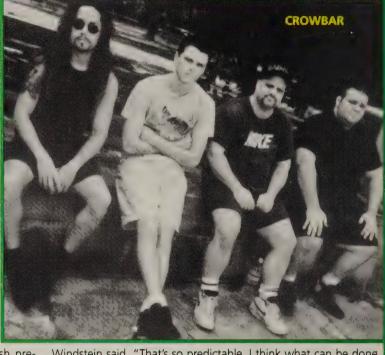
"Phil was somebody we really respected,"Windstein said. "He understood what we were trying to do, and we understood him. Our music has always tried to be on the cutting edge, but with just enough melody to make it listenable to a lot of people. Pantera's music has some of those same qualities. When you listen to our first album, and compare it to this one, you'll see the

way we've grown."

On such tracks as High Rate Extinction, Will That Never Dies and Existence Is Punishment, Crowbar have presented a series of heavy, unpredictable and thoroughly enjoyable songs. Unlike so many current hard

rockers, many of whom seem content to merely rehash predictable lyrical themes and even more predictable riffs, Crowbar seem intent on blazing their own path to the top. But beware, guitar freaks, if you're into six-string solos, Crowbar might not be the disc for you; in fact, there's not a single guitar solo in sight. Yet the music still moves along at break-neck speed, taking the listener along on a hair-raising musical adventure designed to make even the sturdiest metal veteran take a deep

"We never saw the need to depend on guitar solos,"



Windstein said. "That's so predictable. I think what can be done on guitar in that fashion has been done. We're trying to do new things. It may not be for everybody, but it works for us.

Greta may well be the perfect band for the mid-'90s. Throw together influences as diverse as the Beatles, Led Zeppelin, the Velvet Underground and Frank Sinatra and you'll get an idea of the eclectic approach that has already garnered world-wide raves for this L.A.-based quartet. In fact, it's hard to describe the

> music contained on the group's debut album, No **Biting**. It's as intriguing a melange of sounds as has been heard in rock circles for a long, long time, and while Greta's music and image may not be for everybody (vocalist Paul Plagens often wears a dress on stage) you've got to admit that these guys sure have guts to stick to their unique artistic vision.

> "We don't care about fitting into anyone's expectations," said Plagens. "We don't mind if we shake a few people up. That's what this music is supposed to be

about, isn't it?"

Whether or not rock's purpose is just to shake one up, the fact is that such No Biting tracks as the band's lead single Fathom have indeed shaken up radio and MTV programmers. With the current rage towards playing music that's "alternative", Greta's alternative style is unlike anything else on the market today. It's a sound you'll either love or hate, though the powerful "college radio" crowd has already turned this quasimetal, quasi-pop, quasi-funk, quasi-progressive band into a new cultural icon. It's a role Plagens and bandmates Scott Carneghi (drums), Kyle Baer (guitar), and Josh Gordon (bass) feel entirely comfortable with.

"We're not trying to make anyone's playlists," Baer said. "If people react to us in a positive way, that's great. If they don't, we'll live."



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MEGADETH MANNEY 18 ECUTTING EDGE OF ROCK! illian Axe guitarist Stevie Blaze and vocalist Ron Taylor may not be the most experienced rockers in the video department since their band has made very few vid clips. But they are very observant when they watch other band's clips.

#### Thunder kiss '65, White Zombie

**Stevie:** This looks to me like a bad '60s movie meets the World Wrestling Federation. I like the song, it's very infectious. I like the color footage of the band against the conceptual black and white footage. It's a cool video, and good song.

Ron: I just wonder if the singer bathes.

**Stevie:** The song is so infectious that even if you don't want to like it, you start moving to it.

#### Territory, Sepultura

**Stevie:** The scene of them standing still against the red desert is very cool. This is the first time I'm actually hearing this band; we were just in Europe and heard they were very popular.

**Ron:** This music is not really my cup of tea, but I like the video; it looks great.

**Stevie:** Yeah, I like some stuff like this, but I've never been a major fan of it. As for the political stuff, watching CNN has got me burnt out of that stuff. I must say I liked everything about this video except for the depressing political statement. It's nice they got to do the video while doing their facials.

#### Egypt, Mercyful Fate

Both: It's King!

Stevie: We're already prejudiced. We met him in Dallas and I knew he wasn't going to come up and bite my head off, but he was really nice to us. I've been a big King Diamond and Mercyful Fate fan for years. Even though this is Mercyful Fate, I think it sounds more like the King Diamond stuff. It's more straight ahead rock.

Ron: The video is not ground-breaking, but it looks good for him. It's a "no frills" kind of video. It's got too many close-ups though. I like to see what the band looks like as a whole and how they interact with each other. As I was going to say about the last clip, I really like singers. If we were watching James Taylor or Elton John videos, then I'd really be into that. Not that King is a bad singer but King wouldn't be King if he tried to do James Taylor kind of stuff.

**Stevie:** Thumbs up on the song, thumbs up on King. The video was kinda average.

I'd rather see him and the band performing in a live situation.

#### Love Is Dead, Greta

**Stevie:** I like the intro a lot but lost it after that part.

**Ron:** I think there should be a law against videos shot in warehouses. Every video treatment we got is to shoot in a warehouse.

**Stevie:** OK, we are back to the intro...lt's like two separate songs. It's like it jumped from Jellyfish to grunge metal.

**Ron:** It's so hard to be original these days. Nice outfit on the singer though. My friend has drapes that look like that dress.

#### Crying, Aerosmith

**Stevie:** This one is safe because every video they do is great and unique. Anyone

#### Nail To The Gun, Fight

Ron: I find Rob Halford's image change hard to accept. I'm not dogging it but it's hard to accept. It's like when David Lee Roth left Van Halen and Sammy Hagar became the singer, it took me five years to say "Okay, I still like Van Halen." Being so used to seeing him with Priest, it's strange seeing Rob Halford suddenly wearing shorts and combat boots. But I guess if he was still wearing the leather outfit with the studs, people would be dogging him for that

**Stevie:** Rob Halford, to me, is the most identifiable singer in rock, period. I could understand him that he has to do what he wants to do musically, and a lot of people might be disappointed, but you can't knock him for that. The only problem I have seeing him like this is that people have always followed what he's done, and here it seems he tried to fit in. He's always been the one to set standards, but you gotta give him credit to do what he wants to do. I do like Priest more than this stuff but his voice always sounds great.

**Ron:** It's a video that cats would like. Cats like things that move around quickly.

**Stevie:** Yeah, the video does fit the song, but I'm getting dizzy watching it.



could do a great video with that kind of budget, but you have to admit Steven Tyler is the coolest frontman ever. Look, he just spit and it was cool. Right on cue, he could read comic books and it will be cool. I met him not so long ago, our manager used to work for them. But this is a really great song. This was the only one from the album which hit me immediately.

**Ron:** I like this video 'cause the girl in it is just saying "screw you" to the world. For anyone who hasn't bungie-jumped, I highly recommend it. But back to the video, it's come to a point that these guys could do no wrong.

**Stevie:** They should have showed her giving the guy the finger, like we don't know what she's doing.

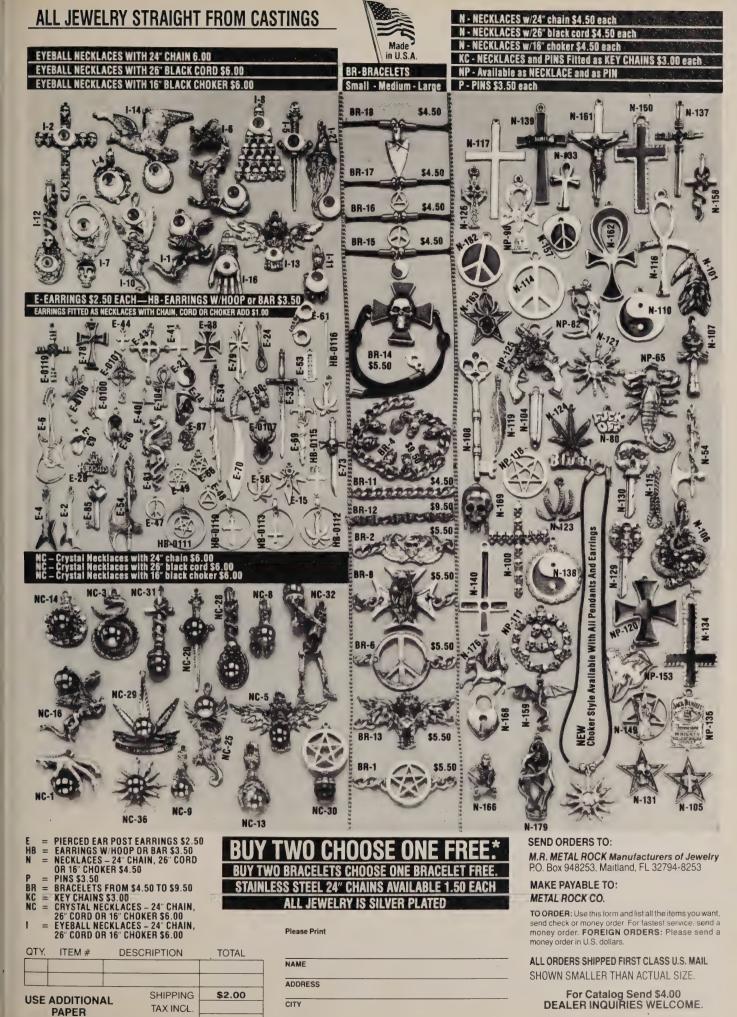
**Ron:** I would have loved the storyline even if it wasn't Aerosmith. I love the idea of the girl getting back at the guy.

#### Powerless, Pariah

Ron: The drummer looks like he's playing a different song. The band is rocking out and he's just so mellow. I have this album and there are much better songs on it than this one. But I like it. It seems that a lot of bands like this feel that if they must put in the standard metal guys in the front row banging their heads.

Stevie: I like this break in it, but what does it have to do with the song? The band is cool, the song has a good groove but the video has too many elements in it. It's like someone said "Okay, let's get some headbanging guys in it, some skateboard guys," it's like they tried to conform to make everybody happy. Pretty soon there will be that girl with the mini skirt and the big boobs. It just doesn't fit in. But I give the song a thumbs up.

PHOTO: CATHY FORISH



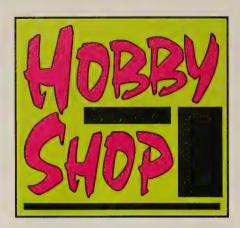
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BY WINSTON CUMMINGS

No, he's not touring with Black Sabbath. And, no he's not touring with his own band either. In fact about the only touring Ozzy Osbourne is doing these days is around his garden. But that didn't stop us to find out how this "man of leisure" is spending his time these days. So we invited the inimitable Mr. Osbourne into the Hobby Shop.

We've come to know Ozzy Osbourne under many guises during his twenty years atop the rock world; metal madman, master media manipulator, and his newest role, Mr. Mom. It is this latest category that is perhaps the most surprising—after all, has there anyone apparently less likely to be a contented homebody taking care of

three small children than metal's loveable loon? Yet in recent days, Ozzy has turned his back on music to a great extent, even going so far as to cancel the oft-discussed Black Sabbath reunion, in order to better focus on his home commitments. Is this a new Ozzy we're seeing these days? A changed Ozzy? A reborn Ozzy? Nah. It's just a 45-year-old guy who's making the most of his chance to slow down a little and smell the roses.

"I'm truly enjoying my time off the road," he said. "For years I felt that spending too much time at home would be the end of me. I thought I'd go out of my mind. But it's actually not that bad at all. It's a lot of fun to do things with my kids and have time to notice the little things that sometimes I've overlooked. Not being drunk or stoned also helps because I'm not as driven as I was. I'm more in control of myself."

Are we to interpret Ozzy's words as meaning that he's turned his back on being the Metal Madman? That his career in music has now taken a back seat to leisurely walks in the park and playing a little afternoon soccer with his son Jack? Yeah, right! If you believe that you might as well believe that Axl Rose is gonna give up Guns N' Roses for the Ethel Merman role in a

Broadway revival of **Annie Get You Gun**. The fact is that Ozzy still cares very deeply about his music, and that at this very moment he's putting the finishing touches on a new studio album that should be out by summer.

"The new album is almost done," he stated. "And I'm actually rather pleased with it. Some of the ones I've done in the past have been such a bitch to do. But this one has been surprisingly easy. I think the songs are a little more personal than some of the things I've done in the past, though on the last album there were things like Mama I'm Coming Home. On this one there's one called See You On The Other Side which is in a somewhat similar vein."

Actually, the main reason that Ozzy's latest collection of hard-hitting rock anthems was a little easier to complete than some previous efforts was that he never actually planned on making the album. The songs just kind of fell together at about the same time that he was working on his **Live & Loud** album. The label wanted a few extra tracks for that album, and was shocked when the Oz turned over five brilliant new songs. Rather than using them as mere "fillers" on the live set, the label told Ozzy

that none of the above are true. Ozzy's probably healthier and happier now than he's been in years, and he's no more "born again" now than when he was being labelled the "devil's spawn" by the PMRC in the mid-'80s. Yet, one must wonder why so many false rumors have sprung up around Ozzy at this particular moment in his life. Is it a mere coincidence?

"So much of it's just media crap," Ozzy said. "They've fed the kids so much crap over the years about me that it's ridiculous. They believe what they read, which in some cases is a real shame. I couldn't believe some of the things that have been written about me recently. They were insane! I've always done enough in the public eye without false rumors starting about me."

One of Ozzy's latest "public eye" events has been the unveiling of "Ozzy Osbourne: Comic Book Super Hero." Yes, everyone's favorite headbanger has been transformed into a true comic book character. A new company, Rock-It Comics, has started issuing special issues featuring metal's biggest stars, and who should lead the pack? Well, who else but the Oz! In his special 48-page issue, Ozzy is forced to confront a near-death experience after performing at a spe-

cial English "Monsters Of Rock" concert. Supposedly, the episode draws from a real-life experience Ozzy suffered through. But in true Super Hero tradition, Ozzy confronts his enemies and vanguishes them.

But that's apparently just one of the projects on Ozzy's busy agenda. For a guy who supposedly "retired" at the

end of his last tour, he's keeping pretty busy! Once again the looming specter of Black Sabbath has reared its ugly head. If fans haven't had their chains vanked often enough in recent months with the onagain, off-again nature of this project, here we go again. It seems that many of the "inside" stories about why the tour never happened—that the band members were squabbling, that there was too many financial problems, that the various artist's labels couldn't reach any agreements—were not accurate. The real reason was far simpler-Ozzy just decided he didn't want to do it at that time. He still might want to do itmaybe-but he's not sure when, or if, he really wants to. Confusing, ain't it? Well, Ozzy Osbourne's felt just as much confusion racing through his mind every time he considers the Sabbath issue.

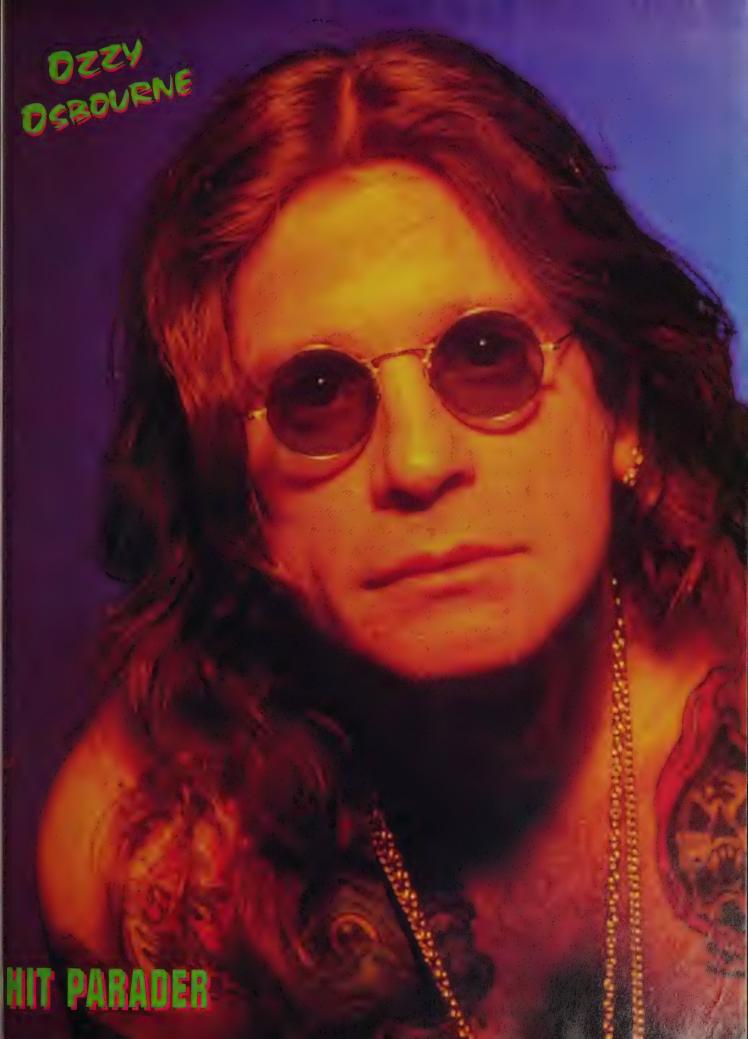
"I want it known that I still love those guys," he said. "The reason the tour didn't happen had nothing to do with them at all. I just had never stopped long enough to ask myself, 'Do you really want to do this now?' When I did that the answer was 'no'. That doesn't mean it might not happen in the future. I don't know. Right now all I'm trying to do is enjoy my life and look at things from a healthy point of view."

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to use these new songs as the base for his next album, and that he should get his band together and get back to work. So calls went out to drummer Randy Castillo and guitarist Zakk Wylde (who at the time was working with his new band). Former bassist Michael Inez had already defected to Alice In Chains, so Wylde brought along his current working partner, former White Lion bassist James Lomenzo to fill out the recording lineup.

"It was good working with them again," Ozzy said. "When we finished the last tour, we weren't sure if that would ever happen. We all left on wonderful terms, so when the call went out, everyone seemed only too happy to respond. I don't know what the next step will be. I'm virtually certain that we will not tour as a unit behind this album, but then who knows?"

In fact, it has been Ozzy's indecision on a number of fronts that have caused a number of hair-brained rumors to fly through the rock press in recent months. First, there was the totally false report that he had suffered a stroke, then came the notion that he had become a Born Again Christian and finally there were the rumors that his return to drinking had caused the much anticipated Sabbath reunion to fall apart. The fact is





#### CHINA RAIN, BED OF NAILS

China Rain is the latest brainchild of former Zebra frontman Randy Jackson. You may recall Zebra for a string of mid-'80s hits that sounded hauntingly like Led Zeppelin. Well, Jackson's Plant-esque vocals have been toned down a bit here (though his high register is still hauntingly familiar) but the same rough-edged pop/metal that made Zebra a hit

Dominion Of Terror and Dominated Resurgence mark these men as metal mavens on the move. While their pure death metal approach does begin to wear thin after a few songs, few bands currently inhabiting that crowded scene bring the same degree of commitment to the "cause" as Malevolent Creation.

#### OPTIMUM WOUND PROFILE, SILVER OR LEAD

They're English, they're loud and they're more than a bit over-the-top... they're Optimum Wound Profile. On their latest album, Silver Or Lead, these British bashers have put together one of the sickest, most grotesque and pulverizingly intense albums in recent memory—and considering some of the discs we've recently reviewed here, that's saving something! Songs like One Head, Two Eyes, Twisted and Crotch Metal Orgasm blend elements of early Motorhead with bits of techno metal to create a blazing, unpredictable melange of battling sounds. Certainly Optimum Wound Profile will be, at best, an acquired taste. But if everything else in your CD rack has been leaving you bored, perhaps this is the band for you.

Rating: \*\*



abounds on Bed Of Nails. From the album's opener, You're Only Lonely Today, right through its closer, Love Calls, Jackson and band have put together a string of solid, if unspectacular rockers that showcase the full range of Jackson's talent.

Rating: \*\*\*\*

#### MALEVOLENT CREATION, STILLBORN

Malevolent Creation continue to rock on. Despite near-constant personnel changes these Florida based rockers have scored a major death metal victory with their third album, Stillborn. This ranks as one of the year's most unrelentingly powerful discs, a non-stop thrill ride of thrashing riffs, hell-bent vocals and unbridled lyrical insanity. Songs like The Way Of All Flesh,

#### HIT PARADER SALUTES 20 YEARS OF METAL

Yeah, yeah, this is a stroke job. But the fact is that the forces at this magazine busted their butts to try to put together an album that correctly reflected metal's growth since its birth. Featuring such diverse artists as Blue Cheer (the group that's been called the original Metallica), Kiss, the Scorpions and Warrant, the disc does give a pretty good sampling of metal musical styles and sounds. Okay, okay, so there's no Zeppelin, Sabbath, Purple, Ozzy, Motley or Guns N' Roses. But have you ever tried dealing with the publishing firms of those bands? Well, we have, and believe us, it ain't a piece of cake. This certainly isn't the definitive metal sampler—but it's the best we could do.

Rating: \*\*\*

#### LILLIAN AXE. **PSYCHOSCHIZOPHRENIA**

Yeah, we know that technically speaking Lillian Axe is not an "indie" band, with their latest album, Psychoschizophrenia appearing on a subsidiary of the I.R.S. label. But we also figured that these guys would welcome any extra publicity that we could muster. And considering that their latest disc is about as fine a piece of hard rock music to come down the pike in quite a while, we figured, "what the heck?" Check out Crucified, Moonlight In Your Blood or The Needle And Your Pain to know why Lillian Axe have been hailed as being among America's finest rock craftsmen. They've battled long and hard to gain your attention, so maybe you ought to give 'em a shot.

Rating: \*\*\*

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#### THE STORY BEHIND THE SONG; TERRITORY BY SEPULTURA

Sepultura's Max Cavalera and Andreas Kisser are from the "say what you mean and mean what you say" school of songwriting. In other words, they're not into any flowery alliteration or deep parables in songwriting. Sepultura likes to be blunt, and when they wrote *Territory*, Max says they simply wanted to show 'how stupid wars are—people think the land's more important than human beings so they torture people just for land."

Although Max claims he's not into politics, he's experienced the tyranny of being held captive firsthand. As a youth he'd been jailed quite a few times for vandalism; ultimately he was sent to military school. In addition his native Brazil is a totalitarian democracy government, run by the army, "They have a lot of screwed up, militaristic ideas. They like to brainwash people, kill them. That's why I never joined the army. I never will."

Max had no qualms about being blunt; originally Andreas wrote "dictator's speech" twice in the third verse, but Max decided to change the words to "dumb asshole." "It was strong—to me 'Dictator' is the same as 'Dumb Asshole'. They're all dumb."

Even though Max intended Territory to be about the stupidity of war over land, he easily acknowledges the song could be about competition for anything, such as rival bands backstabbing each other. He believes, "The whole thing about competing is stupid 'cause we're all gonna die and it's all gonna be over. So why spend your time competing and talking bad about other people? Life is so short—enjoy it."





#### **TERRITORY**

As recorded by SEPULTURA

MAX CAVALERA ANDREAS KISSER

Unknown man speaks to the world, sucking your trust a trap in every world.

War for territory! War for territory!

Choice control behind propaganda. Poor information to manage your anger.

War for territory! War for territory!

Dictators' speech blasting off your life, rule to kill the urge.... dumb assholes' speech.

Years of fighting, teaching my son to believe in that man—racist human being, racist ground will live, shame and regret of the pride you've once possessed.... war for territory....

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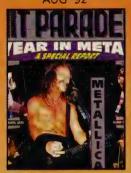




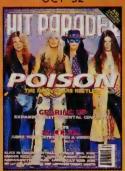






















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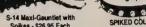
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AC/DC Razors Edge
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CANNIBAL CORPSE Tomb Of Mutilated

CANNIBAL CORN-DEICIDE Medallion GUNS 'N ROSES Appetite GUNS 'N ROSES Arbed Wire Skull GUNS 'N ROSES Civil War GUNS 'N ROSES Flag & Skul IRON MADDEN Live After Death CISS Destroyer
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METALLICA 4 Faces

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JIMI HENDRIX Live With Guitar
KISS 4 Pichures 1974

LED ZEPPELIN Group By Plane LYNYRD SKYNYRD On Stage MADONNA Shorts Top MEGADETH Group METALLICA 4 Pictures

METALLICA James Hetfield MINISTRY By Wall Pose NIRVANA Group In Backyard OZZY Diary Of A Madman PANTERA Group Pose

PINK FLOYD 4 Pics **QUEEN** Gr QUEENSRYCHE

RAGE AGAINST MACHINE Grou R.H.C. PEPPERS No Shirts RUSH Old On Stage SAM FOX 3 Topless Pics SLAYER (

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THE ROCK SUPERSTAR COLLECTION ON PAGE 98.



#### **ENTER SANDMAN**

As recorded by DIE KRUPPS

JAMES HETFIELD LARS ULRICH KIRK HAMMETT

Say your prayers, little one. Don't forget my son, to include everyone. I tuck you in, warm within, keep you free from sin, till the sandman, he comes-ah....

Sleep with one eye open, gripping your pillow tight, Exit light, enter nighttake my handwe're off to never-neverland.

Something's wrong, shut the light, heavy thoughts tonight and they aren't of Snow White. Dreams of war. dreams of liars. dreams of dragon's fire and of things that will bite, yeah.

Sleep with one eye open gripping your pillow tight, exit light, enter night, take my hand, we're off to never-never land

Now I lay me down to sleep (now I lay me down to sleep) Pray the Lord my soul to keep (pray the Lord my soul to keep) If I die before I wake (if I die before I wake) Pray the Lord my soul to take (pray the Lord my soul to take)

Hush, little baby, don't say a word and nevermind that noise you heard. It's just the beasts under your bed, in your closet. in your bed.

Exit light, enter night, grain of sand, exit light, enter night, take my hand, we're off to never-neverland. yeah. ha ha ha ha ha ha oo, yeah-yeah!

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Then I heard the music in my head "I'll have the pheasant, if you please," she said and then she turns to me as if to think that, I might slow down. "You've ignored the maitre'd," she

Then I ran into the street instead. Suddenly I'm feelin', screamin', reelin', dreamin', livin' large....

I'm putting on the dancin' shoe tonight. I only got the left but that's alright. I'm puttin' on the dancin' shoe tonight; I'm the fool tonight.

Woke up the next morning, she says, "Monsigneur, tell me where you been?" But I can't feel my French Suzette, don't you fret, please don't fail me

Alright ooh tonight,

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I wish you'd hurry up'n rescue me so I can be on my mis'rable way.

I don't live today; it's such a shame to waste your time away like this.

Will I live tomorrow? Well, I just can't say. Will I live tomorrow? Well, I just can't say, but I know for sure, I don't live today.

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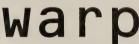
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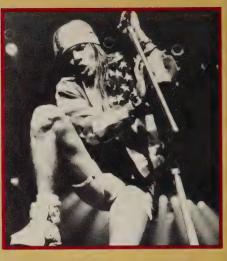
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#### SINCE I DON'T HAVE YOU

As recorded by GUNS N' ROSES

JOSEPH ROCK JAMES BEAUMONT THE SKYLINERS

I don't have plans and schemes, and I don't have hopes and dreams, I don't have anything since I don't have you.

I don't have fond desires, and I don't have happy hours. I don't have anything since I don't have you.

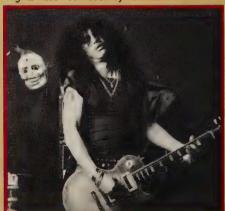
I don't have happiness, and I guess I never will ever again.

When you walked out on me in walked the misery and he's been here since then.

Now I don't have much to share, and I don't have one to care. I don't have anything since I don't have you.

You-you-you-you-you-youyou-you—you—you-you—you.

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## GEARING UP

Levery day is so busy," confesses Guns N' Roses bass player, Duff McKagan, who amid the everyday flurry of life is diligently trying to talk about his guitar work on his solo debut, **Believe In Me**. Architects and guitar techs march through the house. Finally, the front door closes, and Duff admits, "I'm just going to settle down here." He smiles, and we commence.

Hit Parader: Believe In Me featured you playing essentially all the instruments. How have you taken this production on the road?

**Duff:** I'm playing rhythm guitar and singing lead. Having said that, let me also say that nobody should recognize me as a guitar player. On **Believe In Me**, you hear what I

play. I don't do anything fancy, I just play. But it sounds great within my group. The band that I got together just rocks. Teddy Andreadis, who's playing keyboards, played with G N' R when we had the horn section out with us. He's awesome. Joie Mastrokalos, who's the

lead guitar player, and Richard Duguay, who's the bass player, I've known from touring with punk rock bands. Joie's from Texas, and Richard's from Canada. We've

known each other since we were fifteen. Aaron Brooks, the drummer, used to play with Joie in the band Circle Of Soul, they were on Hollywood Records. A great band. They're all my brothers, they're cool. There's one thing people have to understand, **Believe In Me** does not mean I'm leaving G N' R. I get asked that question a lot, "Oh so you quit Guns N' Roses." No. It's just a whole different trip, and if you see the band live, I think you'll understand it then. Or, if you listen to the record it's not a departure, it's my own trip.

**HP:** You're playing rhythm guitar and singing lead, that's quite a departure from your bass playing responsibilities with Guns N' Roses.

**DM:** I'm not playing bass with this band, at all. Before joining G N' R, I was always a guitar player. The first band I played bass in was Guns N' Roses. When I moved to L.A., I didn't know anybody, and I was a drummer and guitar player. I played bass here and there but never thought about becoming a serious bass player. When I decided to move to L.A., I

## TECH TALK

BY JODI SUMMERS

was 19 years old, my drum set was shot, I wasn't a great guitar player. I had my own style, more like a Johnny Thunders thing, and I knew L.A. wasn't the place to do that. Anyway, there were a million guitar players in L.A., and at that point

him, "You guys don't put any effort or research into your basses." So he asked me to help design a bass. I went to the shop like twice a week and designed an arch-top Les Paul bass; it wasn't neck heavy and had good pickups, and I made the neck thin like the Fender Jazz. So that's the bass I play in G N' R now. I've got one, and they're making me more.

DUFF
McKAGAN

they were all Yngwie Malmsteen-type guys. so I traded in all my stuff in Seattle and got a crappy old bass and a little bass amp. I don't know what type it was, it didn't even have name on it. It looked like a Precision. Then I moved to L.A. and I thought I would just play bass.

"Nobody should recognize me as a guitar player."

So I said, just to meet people and get my foot in the door, I'll play bass, and then go back to playing guitar. I answered Slash's ad, and with Steven Adler we put together Road Crew. We started taking the dates real seriously, and I fell in love with the bass, because I was a drummer and a guitar player, so I could read both of their minds, and it really gave me an advantage.

**HP:** Now that you can afford to play anything you want, what bass do you choose and why?

**DM:** I love the Fender Jazz Special, the one that there are so many pictures of me playing. That's what I played all the time. But about a year ago, I designed this Gibson bass. Gibson kept sending me their basses, and I'd give them away because they sucked. They were neck heavy, and they just sounded like crap. Finally, the guy from Gibson called me and said, "We're sending you these basses, why don't you play them?" and I said, "Do you want me to be honest?" And he said, "Please." And I told him that they were pieces of trash. I told

**HP:** How do you like the sound of the Gibson? How does it compare to the Fender?

**DM:** I made all the specs exactly like the Precision, the fretboard, the fret spacing, the thickness of the neck and the pickups are exactly the same. It sounds killer and it looks totally cool. You know Slash's Les Paul, the archtop tiger strip? That's

what it looks like.

**HP:** How does your guitar background affect your bass playing?

**DM:** Being a guitar player doesn't help me play bass. Most guitar players who go to play bass overplay the bass. But

> being a drummer and a guitar player I knew the difference between over playing and underplaying, and there's a nice medium of little classy touches here and

there.

HP: What guitars do you like to play? DM: I've got a Gibson '68 black Les Paul Custom, which I finally found after five years of looking for it. I've got a '57 Les Paul Junior, which is very cool. I've got a Telecaster, and a Gibson SG and...that's all I have. Uhhh...uhhh...I sound like Beavis & Butt-head. I play through a Marshall 60 watt amp, and for my clean sound, I use a Roland with a course in it, and an NSR phase shifter. So I go between a clean swirling type of sound, a Leslie speaker type of sound, which you hear on Believe In Me, and my dirty sound is a plain and simple Marshall with the gain up.

**HP:** How much gear did you take on the road?

**DM:** All four of my guitars. The guys in G N' R were real excited about my tour. Axl called me when the tour was set up and said, "Hey can I come out when you guys are on the road, and hang for like a week or something?" He really digs it and everybody's really behind it.





We can hear all of you rockers out there meekly cheering as you begin your efforts to decipher this month's *Hit Or Miss* column. We're certainly full of our own self worth this month (well, we're certainly full of something). But wouldn't you be, too, if you controlled the futures of countless rock bands with a mere thumbs up or down? Never forget; power corrupts, and absolute power corrupts absolutely.

drawing most of the attention. But that shouldn't take away from what is generally an inspired piece of rock and roll craftsmanship. There's plenty of love and energy put into the band's versions of Iggy and the Stooges' Raw Power and The Damned's New Rose, and there's plenty of anger too, as exemplified by Fear's I Don't Care About You. Perhaps only G N' R could pull off a collection like **The Spaghetti Incident?**, but they've done a noble service to the rock world at large by introducing a new genera-

same fans predicted a quick demise for the Bad Co. boys. But guitarist Mick Ralphs and drummer Simon Kirk proved to have an iron constitution, quickly hiring new singer Brian Howe and rocking on. Now, some 20 years after their formation, the band has released their first live album, **What You Hear Is What You Get**. While it seems sacrilegious to hear anyone else sing band classics like *Can't Get Enough* and *Ready For Love*, there's no denying that Bad Co. still have what it takes to be a great rock and roll band.

HIT

#### GREAT WHITE, THE BEST OF

Let's face it, a "best of" album from Great White is about as necessary as having a large green growth protruding from your face. It's not that Great White isn't a good band, they certainly are. But they'll never be considered a great band—at least a band worthy of having a greatest hits collection released at this point in their career. If truth be known, this disc smacks of big label "make a quick buck" tactics, and that's not fair to either Great White or their fans.

MISS

#### STONE FREE, A TRIBUTE TO JIMI HENDRIX

Jimi Hendrix' reputation among a new generation of rockers continues to grow. That's why bands ranging from Living Colour to Belly to The Spin Doctors all readily agreed to be part of this tribute to

## BEAVIS & BUTT-HEAD, THE BEAVIS & BUTT-HEAD EXPERIENCE

Love 'em or hate 'em, you certainly can't ignore MTV's lovable metal monsters, Beavis & Butt-Head. They've single-handedly turned acts like White Zombie into household names. And on their first album, The Beavis & Butt-Head Experience, the Zombie guys, along with the likes of Nirvana, Anthrax, Aerosmith and Megadeth return the favor. The Megamen's 99 Ways To Die is a particularly hot bit of molten metal, as is Jackyl's Mental \*@%%#. But perhaps the album's highlight is B & B's duet with the irrepressible Cher on I Got You Babe. This album definitely doesn't suck. HIT

#### GUNS N' ROSES, THE SPAGHETTI INCIDENT?

Even when they set out to just release a nice, simple "cover" album that pays homage to the bands that most influenced them, Guns N' Roses can't help causing a ruckus. It's the track that's not listed on this 13 song collection, mass murderer Charles Manson's Look At Your Game Girl, that's

GUNS N' ROSES

tion of fans to some of the form's seminal tunes.

HIT

## BAD COMPANY, WHAT YOU HEAR IS WHAT YOU GET

To many diehard fans Bad Company was Paul Rodgers' band. When the charismatic vocalist left the group a decade ago, those Hendrix's unique songwriting skills. While the true magic of Hendrix' music—his unmatched guitar skills—are obviously lost in a collection such as this, **Stone Free** forces the focus to shift to the songs, themselves. When one does that they quickly realize that Hendrix' talents as a tunesmith have been greatly neglected.

HIT

## METAL ACTION

#### **NATIONAL TOP TEN**

- Pearl Jam. Vs.
- Beavis & Butt-head.

The Beavis & Butt-head Experience

Guns N' Roses,

The Spaghetti Incident?

- 4. Aerosmith, Get A Grip
- Nirvana, In Utero
- Smashing Pumpkins, Siamese Dream
- Blind Melon, Blind Melon
- Stone Temple Pilots, Core
- Pearl Jam, Ten
- 10. Def Leppard, Retro-Active

#### HIT PARADER TOP TEN

1. Beavis & Butt-head,

The Beavis & Butt-head Experience

2. Guns N' Roses,

The Spaghetti Incident?

Stone Free.

A Tribute to Jimi Hendrix

White Zombie.

La Sexorcisto: Devil Music, Vol. 1

- Tool, Undertow
- Cry Of Love, Brother
- Fight, War of Words
- Metallica, Binge and Purge
- Mozart, Mozart
- 10. Rush, Counterparts

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Our.

703 Rod Stewart
708 Sting
708 Sting
7122 Stone Temple Pilots
660 Sugarcubes
661 Sugarcubes
691 Matthew Sweet
269 Jemes Taylor
665 Linder
217 Luck 8 Pattl
620 Luck 8
620 Was Halen
687 Was Halen
687 Was Grant
176 Winger
661 ZZ Top

CONCERTS IN

YOUR AREA

#### ID# Artist (alphabetically)

- AC/DC
  Bryan Adams
  Aerosmith
  Alice in Chains
  Aerosmith
  Alice in Chains
  Aliman Brothers
  Tori Amos
  Anthrax
  Bad Company
  Black Crowes
  Billind Melon
  Blues Traveler
  Bon Jovi
  Brother Cane
  Bon Jovi
  Brother Cane
  Chicago
  Eric Clapton
  Coverdial/Page
  Cowboy Junkies
  Crowets
  Crowets
  Coverdial/Page
  Cowboy Junkies
  Coverdial/Page
  Cowboy Junkies
  Coverdial/Page
  Cowboy Junkies
  Coverdial/Page
  Cowboy Junkies
  Danzig
  Del Leppard
  Der Straits
  Der Straits
  Der John
  Duran
  Duran
  Bot Dylan
  Melissa Etheridge
  Faith No More
  Lita Ford
  Peter Gabriel
  Genesis
  Grateful Dead
  GWAR

- GWAR Warren Haynes Don Henley John Lee Hooker Indigo Girls
- 668 INXS
  710 Iron Maiden
  125 Chris Isaak
  117 Janet Jackson
  322 Michael Jackson
  322 Michael Jackson
  325 Michael Jackson
  135 Billy Joel
  264 Etton John
  711 Kiss
  670 Live
  674 Living Colour
  275 Los Lobos
  697 Paul McCarrney
  201 Delbert McCarrney
  201 Delbert McCarrney
  201 Delbert McCarrney
  201 Delbert McCarrney
  201 Ministry
  678 Megadeth
  704 John Mellencamp
  648 Metailica
  203 Ministry
  669 World Winstry
  679 World Winstry
  670 Modellie Brothers
  671 Nirnan
  655 NRBCJ
  2010 Nucleswirl
  650 Ozzy Osborne
  676 Overkill
  657 Pantera
  658 Pearl Jam

FOR OTHER ARTISTS USE ID#999

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  694 REM
  701 Bonnie Raitt
  705 Red Hot Chill Peppers
  642 Velvet Underground
  638 Robe
  650 Rolling Stones
  651 Rush
  671 Rush
  671 Scorpions
  680 Sepultura
  144 Saigno Kick
  698 Paul Simon
  654 Skid Row
  712 Slaughter
  689 Smithereens
  645 Soundgarden
  145 Spin Doctors
  646 Bruce Springsteen
  155 Steely Dan
  175 S YOUR ARE
  623 Tennessee/KY
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  613 So. California
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  604 Colorado
  620 Pennsylvania
  617 New York
  614 New England
  609 Maryland/VAWV
  618 Ohio
  621 North Carolina
  605 Florida
  601 Alabama/Mss.
  624 SC/Georgia
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# GAME BYTES

## THE HOTTEST IN VIDEO ENTAINMENT

BY JEFF KITTS

LETHAL ENFORCERS/Sega CD/Konami

You think Mortal Kombat is violent? Wait 'til you get a load of Konami's brilliant Sega CD version of Lethal Enforcers, the arcade smash that runs ordinary gamers into pistol-packin' crime fighters. Wrap your hands tightly around the "justifier," the plastic replica of a .357 Magnum included in the Lethal Enforcers package, stand back and take aim. When the criminals appear on the screen, pull the trigger and fill them full of lead. Using full-motion, digitized graphics of actual people and back-

ground scenery, Lethal Enforcers has all the realism of a bloody New York City shootout. Killing was never so much fun. GRAPHICS: 9.5/SOUND: 9/CONTROLS: 9/PASSWORD: no/OVERALL: 9

#### DISNEY'S ALADDIN/SNES/Capcom

Strangely, Capcom's SNES version of Disney's Aladdin pales in comparison to the magnificent Genesis version created by Sega/Virgin. The game play is linear (left-to-right scrolling platform action) and the puzzles/tasks are not nearly as challenging or intriguing as in the Genesis cart. But what really ruins this otherwise decent cart are the controls—awful! Aladdin spends most of his time incorrectly calculating simple jumps, slipping off ledges and missing easy-to-reach platforms—in other words, dying a lot. Even the game's good levels can't overcome the crummy controls.

GRAPHICS: 8/SOUND: 8/CONTROLS: 6.5/PASSWORD: yes/OVERALL: 8

AH-3 THUNDERSTRIKE/Sega CD/JVC

There's no denying that Electronic Arts' Jungle/Desert Strike series is the best military-shooter game on all levels: challenge, originality, realism, strategy, action, etc. Now, imagine climbing inside the Jungle/Desert Strike helicopter and viewing all the action from the cockpit through your own eyes. That's exactly what JVC has done with AH-3 Thunderstrike—and they've succeeded with dazzling results. Grab the controls and fly around in a truly 3 dimensional world, firing guns and rockets at tanks, stationary cannons, enemy housing camps, trees, battleships, water tanks and anything else you see. Lock your sights on an incoming helicopter or plane and launch a heatseeking missile—score a hit, and watch the enemy aircraft fall to the ground in a burst of flame and smoke. 40 different missions (some requiring special tasks like picking up stranded soldiers or escorting truck convoys across a bridge) of fast, intense incredible realism and truly spectacular game play—all add up to the best Sega CD game yet: *AH-3 Thunderstrike*. A masterpiece.

GRAPHICS: 9/SOUND: 9/CONTROLS: 9/PASSWORD:

yes/OVERALL: 9.5

#### LESTER THE UNLIKELY/SNES/DTMC

Finally, a semi-traditional run/jump platform game with an original concept. Lester The Unlikely has no guns, martial arts moves or muscle-bound heroes—just a geeky dweeb of a teenager who has to fight off crabs, turtles, bats and other assorted enemies. The game doesn't have much of a point (standard ledge-climbin', chasm-jumpin' stuff), but the graphics are very good, and the large, well-drawn character of Lester features terrifically intricate (and often humorous) moves, ala Flashback. A cool cart, but could've been better had the controls not sucked so much.

GRAPHICS: 8.5/SOUND: 7.5/CONTROLS: 7/

PASSWORD: no/OVERALL: 8

ETERNAL CHAMPIONS/Sega/Genesis

With their 24-meg monster combat cart, Sega steps into the 16-bit fighting ring with a game they say "isn't just another fighting game." So what have they come up with? Essentially, just another fighting game. The game play is choppy and hard to follow, and the graphics are no more impressive than a standard 16-meg game. Eternal Champions boasts lots of characters, options and moves, and some cool training modes—but still falls short of the



standard set by the true champion of fighting games, Mortal Kombat. Since the game was programmed with the Activator in mind, it's the best way to fully enjoy this game—otherwise, Eternal Champions is a bust. Please no more fighting games!

GRAPHICS: 8/SOUND: 8/CONTROLS: 8.5/OVERALL: 7.5

#### THE REN & STIMPY SHOW: VEEDIOTSI/SNES/T\*HQ

Ren & Stimpy fans will love this one. Veediots! is a terrific adaptation of the wonderfully-demented cartoon, as the characteristics and look of both Ren and Stimpy are perfectly intact. The game play is fun, humorous and original, and the simplistic, Flintstones-like graphics are a breath of fresh air. Nothing earth-shattering, but a cool game nevertheless. Happy, happy, joy, joy!!

GRAPHICS: 8.5/SOUND: 8/CONTROLS: 8/

PASSWORD: no/OVERALL: 8.5

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